NEW YORK CLIPPER

THE OLDEST AMERICAN SPORTING AND THEATRICAL JOURNAL.

FRANK QUEEN, Editor and Proprietor. | NEW YORK, SATURDAY, NOVEMBER 9, 1878. | VOLUME XXVI.—No. 38. Price Ten Cents.

A SLAIN LOVE.

WRITTEN FOR THE NEW YORK CLIPPER,
BY E. NORMAN GUNNISON.

Ah, the Autumn-days fade out and the nights grow chill,
And we walk no more together as we used of yore,
When the rose was new in blossom, and the sun was on the hill,
And the eves were sweetly vocal with the happy whip-poor will,
And the land-breeze piped its sweetest by the ocean shore.

I shall twine no more the blossoms in the fragrance of her hair,
We shall share no more the music of the sad sea-wave,
We shall walk no more together as we used to there;
If I wander by the ocean then, she will not know or care—
On the land or on the water there is nothing I may save.

I shall hear no voice of sweetness like the cooing of a dove;
If I listen, naught will answer—I shall listen in vain.
On the earth, or in the waters, or in heaven far above,
There is nothing more remaineth, for my love has slain my love,
But a moan the ocean beareth like a moan of pain.

So I call: "Come back, O Summer, and bring back the faded hours!
The hours that now have vanished adown the past."
But the flowers they all are withered, oh, the happy Summer flowers!
And the leaflets they are scattered by the dreary Autumn showers,
And my voice is faint and hollow upon the blast.

Oh, the wet leaves they are beaten by the tempest to the ground,
With their beauty gone, and sodden, they have lain,
And the tempest whirls and sigheth with a dreary, mournful sound,
Like a sigh from out the deepest of the very depths profound;
It is sighing for a dead love that lies slain.

THE NORTHGATE MYSTERY.

WRITTEN FOR THE NEW YORK CLIPPER.
BY WALTER EDGAR McCANN.

[*Entered in the Office of the Librarian of Congress, at Washington, D. C., by FRANK QUEEN, in the year* 1878.]

CHAPTER IV.—THE DEAD OF NIGHT.

It was now very late indeed—the dead waste and middle of the night, as Shakespeare so finely expresses it—and Bella Meredith sat in the little parlor of the cottage quite alone.

The wind had ceased without, and the quiet was intense, broken only, now and then, by the sputtering of the fire. Around the room still hung the fragrance of the recent merry-making; but the bowl and glasses had been removed and the apartment tidied a little by Bella, who had that strong feeling towards disorder which possesses some people and makes it unendurable; and by the table the young lady sat with the lamp at her elbow, and in her hand the same shabby little copy of "The Rivals," with its dog-ears and pages pencilled all over with stage-business. And, sitting thus, pretty Bella read, and in a sort of way studied. She had that useful faculty in the theatrical profession described as a quick study, and usually the process of memorizing was short. But to-night Sheridan's lines had given her some trouble. Her mind wandered from the leaves before her, and, somehow, the words she tried to master slipped from her grasp. In spite of herself, she could *not* fix her attention.

With a sigh, at last, and a little toss of the head, she leaned back, vexed, and looked drearily at the fire, thinking of the speeches which had eluded her, and then of other things—of people—of Ravenswood.

Handsome fellow! Strange—mysterious—so different from anyone she had ever met. What was that he had said?—"There is no one I like so well to play opposite to"—and he meant her. She recalled many a scene she had acted with him, and acted her best, and he had noticed it and was pleased. Handsome Charles Ravenswood, with his reckless gayety and bitter melancholy, and all the lights and shadows of the unfathomable and romantic, which made his character so marked and original.

Listlessly she touched the book again and turned the pages, looking on them with a sort of disgust. "I can never get this miserable part into my head," and she cast it aside again, and at this moment there was a sudden noise at the window.

Bella Meredith was far from being a nervous girl. She got up instantly and crossed the room, and stood at the window listening. The shutter was shaken again, not loudly, but by a strong hand, cautiously. She raised the sash and asked:

"Who's there?"

"Let me in quietly, Bella—don't lose a minute, for God's sake!"

She turned pale. The voice she recognized instantly, and, walking quickly to the door, opened it. Ravenswood entered.

Pallid was his dark face and disordered his dress, and he breathed quickly, like a man who had been running. His burning eyes searched the room hastily and he said in a low voice:

"You are quite alone, Bella? Thank Heaven! Don't be frightened at me. I'll speak to you presently," and he threw himself into a chair and held his hand over his forehead.

"What has happened?" she asked, watching him with a wild stare. He, so odd always, was he mad in reality, and this an ebullition of his disease?

"Bella," he said, starting again to his feet, "give me something—wine—anything—and I can talk to you better. It will not take long, but it is—it is important," and he took her hand. "You look like a girl who could be trusted—and I must trust someone."

He scanned her face with a wild glance, and asked again for the wine.

She gave him a stronger drink, which he swallowed hastily, and as he raised his arm she saw on his shirt-cuff something that appalled her. He read this fact in the horror of her face.

"Don't be afraid, my girl. I will tell you everything. It is fate that you should know it."

He came back and stood by her, tall and weird, with some undefinable suggestion of the evil-angelic about him, which both won and repelled her.

"Bella, something singular has happened—the worst that *could* happen for some—and the secret is mine until you share it. Thank Heaven you had that part to study to-night! You have seen the blood on the sleeve here—well, do you swear never to reveal what I shall tell you?"

He seized her hand between both his and held it tight, and bent his stern gaze upon her face, like a mesmerist. She did not answer; but he went on, and now in a whisper, after looking cautiously about the room, he told her what had happened.

"What will you do?" she asked when he had finished, after a half-minute's stillness.

"I can do nothing without help, and I need yours. I have noticed you many times, child, when you did not imagine it, and I thought I saw in your face courage, caution, fidelity, power, and other qualities which might be useful in time of need. I require all these, and you can serve me if you choose to be my friend."

"Why should *I* be such a friend?" she asked, with a curious light on her face and trembling slightly, as if a strange thought had just occurred to her.

This had evidently not occurred to him—that he had no earthly claim upon her for any services, much less the dangerous one he needed.

"Well, you may ask me what you choose in return," he said.

"I may?" she echoed quickly and still tremulously. "We will make a compact with each other."

"A compact, yes," he returned.

"Then—then —" she hesitated, with flushed cheeks and a strange mixture of shyness and daring in her eyes—"I will keep your secret, and will serve you in any manner you may ask—for this price, Charles Ravenswood —you—you must marry me!"

He shrank back astounded.

"You hate me now for saying it!" she cried, with both hands extended, as if trying to recall the startling words she had uttered.

"I don't understand," he murmured, greatly puzzled, as if not quite sure he had heard aright.

"No, you do not understand, nor have I understood the truth in full until within these last few moments. I love—you—I love you!" and she hid her face in her hands, crying silently.

He *did* perceive now, and, approaching, drew her to him.

"My child, this is a great misfortune for us both, I am afraid," he said tenderly, smoothing her pretty, light hair.

"I can make you mine, and I will not lose you," she answered, clinging to him. "You need true and mighty service now, and you shall have mine to death itself, if need be; but I must be rewarded. You hate me already."

"No; I swear that is not true, Bella—but—but how can it be? You hardly know me; you are misled by some fancy."

"I am not misled, but see clearly for the first time."

"We will not speak further of it to-night, because you know how precious time is. What has happened may be discovered at any moment. Assist me now, and we will talk of the rest to-morrow. You must get on your things and come with me."

She freed herself from him.

"No. I shall not stir one step until we have concluded this treaty. The time for delicacy is past, Charles. I love you—oh! so much. It is no sudden thing; but I did not suspect. I could not study to-night for thinking of you. I have felt so miserable lately, without knowing until to-night why. You have bewitched my senses somehow—you are so handsome—godlike—and your touch thrills me. You can never get rid of me now; I have you in my power, and you must be my husband, darling."

"This is madness, Bella. I can't think what has come over you, my girl. You will see how different everything will be to-morrow—to-morrow!—it is almost here," he added, with a sudden terror, "and still you stand parleying."

"He won't stir, I suppose. How came you to let it get on your sleeve?"

"It was all so sudden that I could not help; but that will all be taken care of. I have the whole plan for the future formed perfectly. Come, get on your things, and let us go at once."

"You swear to—do what I asked?"

"Bella, you *must* be mad."

"So I may be; but I shall not change."

He reflected a moment, and then with an effort took her hand.

"Surely you will regret this—but there—be it so—I will marry you."

Without another word she stole softly from the room, and quickly returned, now dressed for outdoors. Then, lowering the light, she led the way from the house through the front garden and into the deserted street.

Ravenswood followed her in a strange dream, and side by side they set forth, after he had indicated the direction, walking quickly.

Day was breaking when Bella Meredith returned to her father's cottage—the cold gray dawn of Winter. She looked haggard and pale, and yet her countenance was strangely bright.

Putting away her wraps again, she opened the shutters and extinguished the lamp, and then, having replenished the fire, she took up her position by the window, and sat looking out as the morning brightened and the street began to show signs of life.

She was thinking. Ravenswood had told her his plans, and her quick mind had already shaped many details. But beyond these thoughts was the one greater than all, that one day she was to be his wife.

When Fred Meredith came down he found his daughter in a sound sleep on the sofa, with a smile on her face. He kissed her softly, afraid lest the touch of his lips should wake her.

"Poor little thing!" he said, with a fond smile on his fat face. "What ambition she has! A whole night preparing for a single part, which she may not play more than once; but I wager everything I have that she will play it well."

The part she had now to play was difficult, indeed.

CHAPTER V.—A DISAPPEARANCE.

Captain Northgate, than whom no man was more irregular, had at least always been tolerably punctual in matters where his affianced was concerned. He paid his respects, for example, every day about noon, although these visits were, I dare say, dry enough, and he would have much preferred the society of old Captain Marlings, with his bluster and profanity and incomprehensible sea-slang, or boozy Tom Manning, at Potter's Billiard-rooms. Rhoda might have excused him; but Mrs. Thurlow was relentless, and maintained an awful exactness in her dealings, and was no more accustomed to waiting, or other trifling, than Louis XIV.

There was consequently some surprise next morning, about ten o'clock, when a note dated from Potter's Billiard-rooms arrived by messenger, which read as follows:

MY DEAREST RHODA: I am called suddenly away, and so suddenly that I have not time to explain in this; but you shall hear from me again as soon as I alight where there are pen and ink.

Very faithfully yours, CYRIL.

The messager stated that this missive had been left at the billiard-rooms the night before. Rhoda read it, smiled, and gave it to her mother, with the remark:

"One of Cyril's freaks."

"Cool, upon my word," said the elder lady. "I don't know by what process of reasoning Captain Northgate expects us to endure these freaks. The idea of his going away in this manner upon the very eve of his marriage. Is there a horse-race anywhere that you know of, or any other amusement of the kind favored by your cousin?"

Miss Thurlow was of course not very well up in the current sporting events, and could not say; so the subject for the time ended.

A day or two elapsed without anything further from the Captain. Mrs. Thurlow searched the papers for some account of the horse-race which she felt sure had beguiled him from his duty; but nothing of the kind was chronicled—such matters, indeed, were rather out of season, although the good lady was not aware of this—and so two or three more days slipped by, and still Captain Northgate did not reappear.

It was a little puzzling, even of Cyril, and Rhoda, while not admitting any anxiety, felt a certain degree of curiosity as to what could detain her lover. Mrs. Thurlow thought such conduct outrageous—simply unparalleled. The Doctor was put in motion, and his inquiries developed that not even the people at Potter's establishment knew anything of Captain Northgate's movements beyond the fact of his having left the town.

Meanwhile the preparations for the very quiet wedding that was to be went on as before, and that the missing man would turn up ultimately, and as suddenly as he had vanished, was considered beyond a doubt.

Rhoda's manner was unchanged—serene, smiling, and a stranger might even have said indifferent. Still, more than once there must have occurred to her memory that very curious conversation held with her lover on the night she had last seen him. She recalled his words very distinctly:

"I don't know that it would be the worst luck for you if I should take it into my head at the last moment to back out altogether and run away." Also those mysterious intimations: "If a man should discover that he would be acting the villain to marry, what could he do but withdraw, and so absolutely as to make the affair impossible?"

For a man by no means given to the melodramatic this last speech was certainly odd. But how could Cyril have placed himself in the danger of acting the villain, unless he had a wife already?—at the mere idea of which the young lady smiled. Or could he have meant that he was not enough in love with her? This was still more ridiculous. He had never pretended to be very much so, and under any circumstances a sentimental delicacy of this kind was something quite beyond his power of feeling or comprehending. So, if he really had run off to escape the marriage, it was only because he dreaded the bore of apologies and explanations, and the particularly dreadful ordeal of encountering her mother with these miserable substitutes for the performance of his engagement.

Cyril Northgate had lost both his parents early, and had been reared by his "grandma," as he called her, who loved him devotedly, and from whom he had great and very just expectations. He was very fond of her in his turn; but spent her money and gave her constant anxiety, and, it is to be feared, kept her a good deal in the dark about himself and his doings.

She was, however, fully informed with regard to the marriage he contemplated, and, having investigated, approved highly.

MISS ADA CAVENDISH, ACTRESS.

To this old lady—Mrs. Mason—Dr. Thurlow, at the suggestion of his wife, wrote: Cyril had suddenly left Deddington, on the very eve of his marriage almost, without explanation beyond the brief note, which was inclosed, and his departure and subsequent silence up to date had properly given rise to some anxiety. In the condition of his health at the time of his disappearance, it was natural to suppose that he had grown so much worse that writing was impossible; otherwise his absence at so grave a period was inexplicable. Possibly he had gone directly to Mrs. Mason's, and was at that moment under her affectionate care. And so on, this communication ran, as dictated by Mrs. Thurlow, and certainly not in terms the Doctor would have used had he been left to his own inspiration.

But without delay there came Mrs. Mason's reply, in cramped, tremulous handwriting and agitated language. She had heard nothing from Cyril, and expressed great alarm at his extraordinary proceeding, and could not but agree with Dr. Thurlow that he was lying ill somewhere, and incapable of communicating with his friends.

"There, you see," said Mrs. Thurlow at breakfast on the morning of the arrival of this letter; "she takes the only rational view of the subject. I am so glad now that I trusted to my own judgment and wrote to her."

"Well, I am very sorry, mamma," replied Rhoda, "because I think you have frightened the old lady. Living quite alone, and knowing nothing of the ways of young men in general, and of Cyril in particular, she imagines the worst."

"I am not certain how we should proceed under the circumstances of this extraordinary disappearance; but it certainly appears to me little short of imbecility to sit still and do nothing. There are some very gossipy people in Deddington, and the intended marriage was not, I suppose, entirely a secret —"

"No, mamma," smiled Rhoda with provoking coolness. "I don't think there is a soul in the town who was not aware of what was in contemplation as fully as ourselves months and months ago."

"People will talk—perhaps are talking already," pursued the elder lady. "Altogether, I can't fancy a more disagreeable situation than ours, my dear. I presume you are as sensitive as the rest of the world to ridicule."

"Everyone may laugh who chooses," said Rhoda with indifference. "The return of Cyril will not stop gossip now."

There was something in her daughter's tone which startled Mrs. Thurlow, and she sat upright suddenly and fixed her prominent black eyes on the young lady's serene countenance, awaiting more.

"He can make some sort of explanation, I suppose."

"The clearest, no doubt; but that will not alter anything."

"I don't understand, Rhoda."

Even the old Doctor displayed some interest in the conversation at this point.

"I have simply changed my mind," said Rhoda, with great distinctness. "I do not intend to marry Captain Northgate."

"Rhoda!"

"I am in earnest, and the resolution is unalterable. I see now what a folly I was on the brink of. I don't think I shall ever marry anyone."

"You are angry with him, dear," said Mrs Thurlow, almost breathless with consternation. "This is merely the action of—of indignation and wounded pride."

"Of serious reflection, I assure you, mamma. Two people more unsuited to each other than Cyril and myself could hardly be found, I venture to think, in the whole world."

"Up on my word, you are late in finding it out—and—and—but, as I said, your pride is hurt, darling, and you are very angry with him; and try properly, I must admit; but then we must not let passion run away with reason. Withdrawal is now simply impossible. I do not pretend to excuse Cyril; but we must not condemn him unheard. He is ill, poor fellow, somewhere, and perhaps delirious, and unable to communicate with those who are dearest to him. I think so, and his grandma, who knows him still better, thinks so, and —"

"I do not believe he is ill, mamma," returned Rhoda obstinately.

"What *do* you believe, then?"

"I—I don't know; but I certainly shall never marry him."

Mrs. Thurlow looked helplessly at her husband. The Doctor had ceased his breakfast to listen, and now, perceiving that he was appealed to, said:

"Well, my child, if you have altered your mind about marrying him, there is nothing further—we must simply acquiesce."

"Acquiesce!" cried his wife in a little shriek. "Doctor Thurlow, *can* you leave your books for a moment and consider the step you speak of in the light of the world's reason?"

"I am not willing to see her made miserable," replied the Doctor rather doggedly; "and, all things considered, I regard Cyril's departure as probably very fortunate. I may say now, since we are upon the subject, that I never thoroughly approved of the match. Cyril Northgate is not a desirable husband, I think, for a girl like Rhoda—foolish, ill-mannered, of loose habits—all sorts of objections."

"But his position—his expectations —"

"His position is that of captain in the army; but there are, unfortunately, a good many captains in the army, and the rank is by no means singular. And, as for his expectations, I suppose Mrs. Mason will leave him her money; but I don't care about money, and I don't think Rhoda does." He spoke warmly, and even tapped the table with the handle of his knife.

A silence followed. Rhoda's eyes sparkled with amusement and triumph; it was a novelty to see papa take a position. Mrs. Thurlow groaned.

"Then it is all over, I suppose," she said at last. "We shall afford a pretty spectacle for the town for the remainder of the year. I shall no dare show my face for the rest of my life."

"I shall certainly not hide mine," laughed Rhoda. "I have taken a resolution that my reason tells me I shall never regret, and I don't believe I ever felt happier than now that I have proclaimed it."

CHAPTER VI.—WINGED WORDS.

Captain Northgate's extraordinary evanishment had certainly created some surprise and speculation in the town of Deddington, where everybody's affairs were managed in common, and where that gallant officer was so well known.

Ravenswood had been in his company last. The actor's account of their movements on the night of Northgate's disappearance was very simple. They had spent an hour together after leaving Fred Meredith's cottage, and Northgate had confided to him that he was about to leave Deddington for a short absence upon some private business, the nature of which he did not state. The call was unexpected, and, he hinted, of a peculiar and delicate character, but would not give more explicit particulars. At the billiard-room, which was about closing, the note addressed to Miss Thurlow was written under the proprietor's eye. Nothing unusual had been noticed in the Cyril's demeanor as he left the saloon with his friend, and Ravenswood stated that they had gone to the railway-station immediately, where Northgate took the train.

Charles Ravenswood did not seem very much concerned at his friend's mysterious departure.

"He has led an irregular life for years," he said frankly, "as nearly everyone knows, and may have got himself into an entanglement. I could have known everything had I chosen to receive his confidence; but I make it a rule never to meddle with the secrets of other people. I am very nearly sure he has gone to New York, and will reappear here as suddenly as he departed. Something of really momentous character took him away. He looked troubled, and told me he had something on his mind, and I suspect now that his design in calling for me at Meredith's was to unbosom himself. Unluckily, as it turns out, I was not in a gracious mood, and resolutely evaded all his attempts at disclosure. For Miss Thurlow I am extremely sorry. He had treated her with gross disrespect. She must love him devotedly indeed to forgive such treatment."

Ravenswood spoke with scarcely concealed contempt of the fugitive, and people inferred that he thought Miss Thurlow had in reality made a lucky escape.

Meanwhile this attractive player, the source of much interest among the townspeople, who, like Bolingbroke, could not stir but he was wondered at, and could not speak without hushing all voices else, went about his own business in his usual way. Nightly he appeared at the theatre, alternating his characters between the serious and the sad, turning from tragedy to comedy at will, and always maintaining the enthusiasm of his audience.

In the day he went very little abroad, and even when he did so it was to take long walks in the country, always quite alone. He was supposed to be an incessant student, and many a beautiful, bright eye saddened when it was suggested that he was killing himself by this intense application.

Mrs. Dobbles, his landlady, was the authority for some queer gossip about him. In mellow and communicative moods she was always voluble about her handsome lodger; but her stories were so strange that I don't think they were much credited. A bitter temper he had, she averred, and savage and black moods, when no one durst go nigh him; at other times no one could be more delightful; altogether, a gentleman difficult to be understood, very uncertain, but with a good, natural disposition, which had become embittered-like. She did not think he liked anybody much, nor their company, and hated his own only less than others. He often frightened her by asking, with a sneering, sarcastic laugh, what she would do if some morning she should come to his room and find that he had committed suicide; but she was sure it was only his fun, for, when she had begun to cry, as she could not help doing at such a dreadful suggestion, he had always laughed it off, and called her a simpleton and given her money.

The popular notion that he was an intense student she stoutly denied, and avowed that he hated his books, often stopping, as he came in, with a volume in his hand, to say something like:

"Mrs. Dobbles, did you see this? It's a play, ma'am, by a fellow called Sheridan Knowles, and the title of it is 'The Hunchback.' Some people pretend to find touches of genius in it; but hark ye—here's a secret: the play's rubbish, and the author was a fool. Poor devils of actors like me have to cram this stuff into their heads and spout it to an audience of idiots who pretend to go into ecstasy over it, but are in reality bored to death. Remember that, Mrs. Dobbles, when you are in genteel company and hear them go wild over the beautiful poetry of 'The Hunchback' and the exquisite acting of Charley Ravenswood as Sir Thomas Clifford."

"I don't think he be altogether right in his head at times," the good lady always concluded. "But a better heart nobody ever had, and a gentleman he is all over; but I think it's too much reading, and thinking, and living by himself as has hurt his mind."

Ravenswood doubtless would have laughed at this portrait of himself; but it must be owned that, for a rough sketch, it had some points of truth. He was now upon one of those solitary and apparently objectless rambles which so mystified the curious, and had been sauntering about the country in the neighborhood of Deddington for nearly two hours. As he re-entered the town by the main street and passed Fred Meredith's cottage, he saw Bella at the window. A gesture over so slight passed between them—was it a signal? Ravenswood turned, and, walking up the pathway of the little garden, entered the house. At the instant the door closed behind him, and he stood alone with Bella, his manner changed.

"There is no one about?" he said in a low voice. "I am very tired, and it seemed that the time would never roll round," he added, a little crossly, and threw himself into a chair with an air of dejection and fatigue.

Bella looked at him a moment strangely. How altered were their relations, and in so short a while. But as she watched his handsome face, downcast, moody, his eyes studying the floor in dark apathy, what unutterable love and devotion shone in her own.

So for that brief interval this picture existed, and then was dissolved. She went over to him and laid a finger on his shoulder.

"The letter is written," she said.

He started from his reverie instantly, lifting his head, and as his glance met hers he smiled.

"How disagreeable you must think me, Bella; but I *am* tired—quite done up. How I wish—but there!—what is the use of wishing now? So the letter is written, you say—where is it?"

She drew from her bosom a paper sheathed in an envelope, and gave it to him, and he rose and went over to the window, where he examined it long and intently.

"Excellent," he said, returning. "A masterpiece. You are the cleverest little girl in the world."

She colored, as always, at his praise; and he did not dream what pleasure those words, which cost him so little, and not even remembrance after they were uttered, gave. He was busy, on the contrary, with ruminations, not altogether apart from the letter, but of a different character. Suddenly he said:

"And about visiting those friends of yours?"

"I have told papa, and of course nothing could have surprised him more; but it is settled that I am to go, and whenever I choose. He thinks, in fact, that I could not do better, and that I have nearly destroyed myself with overwork. Poor papa! he loves me so, and has such faith in me, and it is so humiliating to deceive him."

Her face was full of a keen pain as she spoke, and Ravenswood took her hand.

"We must not think of that, Bella. All this, you see, is a mere piece of—what shall I say?—diplomacy; and if we practice deception, it is necessary, and therefore harmless. It is even a good work—one of those intrigues where the end justifies the means. You are making sacrifices; but think of mine. And it is all so different with me—all pure *self*-sacrifice; for where do *I* gain anything, either now or remotely?"

He watched her intently and with a sort of shrewdness, as if trying to divine her real thoughts.

"I have already confessed," she said, "that I do not understand such complete self-sacrifice. You have spoken of motives; but they are not the kind which stir people to ——"

"Sublime actions," he laughed; "and consequently all this is pure heroism."

There was a kind of mockery in his laughter, which I believe frightened her somewhat.

"It is difficult to believe in such heroism—at least for people who know the selfishness of the world," she answered coldly. "But I trust you blindly, and, though I follow your directions implicitly, I confess that every step I take seems a further progress in a drama of sentimental folly."

"Bella! Then why don't you withdraw?" It is not too late, but will soon be so."

"All your appeals, then, on that miserable night were—what were they? I don't know. I know nothing of what is really at the bottom of this. There could not be a deeper piece of villainy than to trifle with me, knowing what you do."

"You mean your little confession? I did not dream that, at all events, Bella. As to my appeals, a man all nerves like me, with the different agitations of that night, might say and do much that he would not hold himself responsible for in cooler moments."

She walked to the other side of the room and sat down, with her back to him. He knew she was crying.

After a while he rose and went over to her, and, placing his hand on her shoulder, leaned down, his face almost touching hers.

"Bella, don't mind me, if you value your peace of mind," he said earnestly. "I believe I am half mad sometimes. All sorts of strange moods come over me, inexplicable to myself, and more so to others. I do things without knowing why—follow the wildest impulses of the moment—and, when I acted as I did that night, it was upon one of those impulses. But I swear I shall not go back, whatever happens, because I believe it was fatality; and I swear that I will keep my word with you."

He kissed her, and at the same moment the door opened and a new figure appeared on the scene—Joe Butts the comedian.

He certainly had interrupted a very tender situation, but was the most disconcerted of the three. He blushed and turned pale, and perhaps was on the point of retreating; but Ravenswood, with his cynical enjoyment of the ludicrous, even when it told upon himself, stood up with a burst of mocking laughter, and the comedian, hot and flushed and a good deal irritated, lingered, ill at ease.

"I hope I—I hope I am not in the way," he said, with a black look in Bella's direction. "I should have knocked, but—but was thinking of something else ——"

"Ghosts," interjected Ravenswood. "I at first took you for a spirit, my dear Joe, I assure you. You were about the last person I expected to see."

"H'm. No doubt," said Joe dryly.

"Miss Bella and I had had a little—not quite a quarrel, but a misunderstanding—and I was trying to make it up; and, breaking in upon so sentimental a tableau as we must have presented, I suppose you at once concluded it was a lovers' quarrel. Well, Miss Meredith, are we friends again?"

Joe Butts saw him nudge her arm slightly, and his fat face grew rounder, and his little, black eyes snapped restlessly.

"Of course we are friends," said Bella, turning with a smile. "You make a great deal out of nothing—and—and I wish you would go, for I am tired of you, and would like to talk with Joe. I think he is the most sensible and truest friend I have."

She looked at the comedian, her smile still brighter, but he did not respond; the gravity of his fat countenance was more funereal than ever.

"So I am dismissed," said Ravenswood with a mock bow, "and not very tenderly, either; but I resent nothing. I withdraw instantly, as ordered."

And so, with another low bow, that handsome apparition vanished, and Bella Meredith's smile died away in spite of herself at the same moment.

"I suppose I may take a seat, Bella," said Joe Butts, breaking the silence that succeeded, and availing himself of the tacit permission accorded. And another embarrassing pause followed.

TO BE CONTINUED.

MISS ADA CAVENDISH,

who has created so favorable an impression in this city and elsewhere since her arrival in this country, made her first appearance on the stage in Sussex, Eng., when only fifteen years of age. Aug. 31, 1863, she made her London debut in the New Royalty Theatre, which had been known to amateurs as "Miss Kelly's Theatre," and was then opened by Mrs. Charles Selby. Miss Cavendish acted Selina Scroggs in an extravaganza entitled "The Pirates of Putney." During the following September she played Venus in "Ixion," and during its long run she attracted considerable attention. Her next character was the more important one of the Princess Superb in "Rumplestiltskin." When Dr. Westland Marston's "Hero of Romance" was produced in the Haymarket Theatre she acted a character in which it was at once seen that her capabilities had loftier pretensions than could be developed in burlesque. In January, 1869, she increased her reputation by an excellent performance of Mrs. Pinchbeck in "Home," and made a greater success by subsequently acting Pia dei Tolomei in "Put to the Test." When the late Walter Montgomery opened the Gaiety Theatre, in August, 1871, Miss Cavendish was engaged to play the leading business. In March, 1872, she was engaged at the Court Theatre; and at the close of that year she made her first venture in management, opening the Olympic Theatre with "The New Magdalen," which ran the entire season, and in which she acted Mercy Merrick. This drama was then played during a provincial tour, and was reproduced at the Charing Cross Theatre, London, in 1874. Miss Cavendish made her American debut in the Broadway Theatre, this city, acting the same character, Sept. 9 last, and our engraving represents her in that character.

A TOMBSTONE in the Island of Jamaica has the following inscription: "Here lieth the body of Lewis Galdy Esq., who died on the 22d day of September, 1737, aged eighty. He was born at Montpelier, in France, which place he left for his religion, and settled on this island, where, in the great earthquake, 1692, he was swallowed up, and, by the wonderful providence of God, by a second shock, was thrown out into the sea, where he continued swimming until he was taken up by a boat, and thus miraculously preserved. He afterwards lived in great reputation, and died universally lamented."

DAME NATURE AND THE SEASONS.

WRITTEN FOR THE NEW YORK CLIPPER,
BY THE DOCTOR.

The Autumn leaves, like "cast-off duds,"
Are being gathered in;
Dame Nature, like Dame Fashion, stands
Stripped "plumb down to the skin,"
Awaiting her old "dressing maid"
To quickly come and throw
Around her form her "Winter suit"
Of white furs, made of snow.

And as she trembling stands the while,
With blemishes revealed,
She seems the model of all "frauds,"
Most beautifully "peeled"
Of all those gay and flashy "rags"
That dazzle and beguile;
But when she dons her icy robes,
Then, rosy-cheeked, she'll "smile."

Yes, smile again: but then that "smile"
Will no more be a "grape"—
Rude Summer's languid yawn and grin
Will take another "shape;"
For soon she'll wear a fresh'ning bloom,
A ringing laugh and "gait,"
Chock full of "gay old sleigh-ridings"
And "oyster-suppers" late.

The music of the festive halls
Her bosom then will thrill,
And, as her veins with "Old Tom" glow,
Her soul will drink its fill
Of Love's "Hot Punch" and "Life's Heidsieck,"
Until, with bated breath,
She "thaws her out" of Winter's arms,
To hug "young Spring" to death.

Show Squibs.

WRITTEN FOR THE NEW YORK CLIPPER,
BY F. W.

In the letter from Spain in a recent issue of THE CLIPPER reference is made to Daniel Boone (now dubbed Col.) His name brings to mind a little incident which illustrates a quickness and nerve worthy of the great Daniel Boone himself, of whom the Colonel claims to be a direct descendant. When John Wilson came across the continent, in 1874, with his circus, Boone had charge of the door. While exhibiting in Virginia City, among the many who sought admittance was Jack ——, well known as scout, gambler, Indian-fighter, etc., a thoroughly bad man, and seldom opposed in anything he attempted. Putting a dose of cold lead into a man was as much amusement for him as smoking a cigar. He appeared at the entrance and attempted to pass in. Boone asked for his ticket. Jack, pulling out his revolver, replied:

"I go in here."

In an instant Boone's hands were busy. One grasped the hand holding the revolver, and the other affectionately fondled his throat. At the same time he said:

"If you go in there you want a ticket; you can purchase it right there," pointing to the ticket-wagon.

Jack put up his shooting-iron, bought his ticket, went in, and enjoyed the show; but it was the first time on record that he ever was known to "take water." Boone was as cool as though handling an infant, instead of a man ready to "let daylight through him." Jack shortly afterwards met a desperate and tragic death.

Monkeys very often exhibit a degree of understanding and reasoning almost human. The Gibbs Menagerie had one that, during the season, furnished a great deal of amusement for the company. "Cudg," as he was called, "knew as much as a man," and if anyone would only put a pipe in his mouth he was perfectly happy. One of the company, wishing to test his power of understanding, placed his watch to his ear. Cudg's eyes snapped, his teeth chattered, and he made an attempt to take the watch in his hands (?), as if to examine it. As the owner held the chain of the watch, he permitted him to take it, when the chain snapped and the watch disappeared (where everything else did) into Cudg's mouth, and it was only by vigorous choking that he was prevailed on to give it up. Late in the season, the manager fearing, as the weather was cold, that Cudg would fall a victim to that disease to which all good monkeys are subject, consumption, he had a small sheet-iron stove made, to be warmed by an oil-lamp. It was no sooner placed in the cage than Cudg and his companions formed themselves into an investigating committee to examine said stove; and they proceeded to force open the door and capture the lamp, but Cudg didn't attempt to swallow it. The door was then secured with several yards of wire; but it was no use—they succeeded in opening it again. Finally, Cudg commenced to cough and lose his appetite, and grew so thin that he could squeeze between the bars of his cage, which he did one day during the performance, and made his way across the canvas (a hundred-foot one) to the band, and seated himself in the lap of the clarionet-player, who had often favored him with "a whiff of the pipe." Poor Cudg never lived to prove, perhaps, that he was the missing link.

The Roman Brothers aspired to become gymnasts, and their engagements, although extremely brilliant, rarely extended beyond one night. They were playing such an engagement and were announced to astonish the audience with a trapeze act. As this was their second public appearance, their knowledge as to the manner in which tights, trunks, leotards, etc., should be put on was very limited; and on this occasion, instead of securing their tights in the usual and proper way, one of them drew them about him and secured them with a pin. They were to perform a trick which concluded by the man on the bar holding his partner by the legs, head down; they attempted it, but the strain was too much for the pin. "Biff!" away it went, and our gymnast went sailing out of his tights, with a prospect of doing a head-to-head balance with the orchestra leader. His partner's hands slipped until they came to his feet, and their size prevented their going through his hands. *They saved his life!*

A TRUE SNAKE-STORY.

WRITTEN FOR THE NEW YORK CLIPPER.

Snake stories have of late become so fashionable—especially since the New York Aquarium has unfolded for public inspection the resources of the reptile creation—that we have been tempted to publish the following, which can be vouched for by every member of the combination now traveling with W. J. Florence in "The Mighty Dollar."

On the night of their opening in Richmond, Va., in one of the small places dignified by the title of dressing-rooms, there stood the basket of W. J. Ferguson, well known in the theatrical world, and who has been long associated with the character of Lord Cairngorm, which he is now playing in the piece. The hour—by several watches, which, strange to say, agreed in this particular—was seven-fifteen when Mr. Ferguson entered his dressing-room for the purpose of "making-up." He was whistling a popular air, "Aunty, I Want to Come In," when suddenly, upoO opening his basket and raising the tray, the sweet notes died away, to be replaced by a very loud head-note, commonly called a shriek. With a crash the basket-lid fell; in an instant Mr. Ferguson was in the passage, and in another moment he wildly entered the room where Robert Hill and Frank Lamb were dressing and quietly discussing the Eastern question. Sinking into a chair, with another half-suppressed groan, Mr. Ferguson ejaculated:

"Bob, I haven't got them, but there's a snake in my basket."

This announcement was of course received with shouts of laughter, in which the other members of the company freely joined. But Ferguson was in earnest: "Come and see for yourselves." An immediate rush was made for the ill-fated basket, the lid was cautiously raised, and there, sure enough, was a small snake of the copperhead species snugly coiled up in one of Lord Cairngorm's favorite vests. Seizing a newspaper, Mr. Hill made a dive for him; but the reptile immediately raised up, and Mr. Hill incontinently threw down his hand. Two sticks were produced, and by this means his snakeship was dexterously raised out and deposited on the floor, where Mr. Hill gave him the "coup de grace." As he struck him, John Mathews and Ferguson both entered excitedly, armed with long iron-rods, with which they began to pulverize both ceiling and floor, the snake alone escaping in the general devastation.

Mr. Ferguson then proceeded to make a very careful investigation and inventory of his clothes. Socks were produced, and carefully shaken out; trousers-legs wrestled with; coats and vests went through a process of dry mangling; collar-boxes were peered into, and make-up-boxes carefully cleaned out; but no more of the snake-family discovered, nor did even an egg reward the search. Through the whole evening's performance Mr. Ferguson was in momentary expectation that a snake would creep out of his pantaloons or make its appearance at the wrong cue and entrance. Suffice it to say, when Mr. Florence, in the last act, asked Cairngorm in a stage whisper: "What he'd done with that snake?" it was too much for his lordship's equanimity.

How that snake ever entered that canvas-lined basket is a mystery time alone can unravel; but it was there, probably, to take notes of "The Mighty Dollar"—possibly an aspiring amateur, eager for dramatic fame. Mr. Ferguson sincerely hopes any other members of the same fraternity will select a spectacular piece for their debut.

ROBERT HILL.

Richmond, Va., Oct. 29.

The following explanation of a legal term is offered by a Teutonic member of the Canton police force: "You I git me out a *bench warrant*, I can chust so vell catch a man where he aint as where he is."

NEW YORK CLIPPER.

SATURDAY, NOVEMBER 9, 1878.

TO CORRESPONDENTS.

No Answers by Mail or Telegraph.

LEONARD, Montreal.—1. If the trial was publicly made, under the supervision of properly constituted and responsible judges, this fact, coupled with the written endorsement of the genuineness of the performance of the secretary of the Association under whose management the tournament was held, makes the time a record. Pressuming this to be the case, the Bates Co. would not be eligible to compete in a hose race open only to companies who had not a record better than 6sec. 2. The bet evidently had reference to the actual time in which the distance would be run, not the average time of two heats; and as 62sec. were beaten in a heat, you lose. 3. The Barnes Hose Co. of Burlington, Vt., are champions of the United States by virtue of their victory in the National Firemen's Tournament at Chicago. 4. Not that we remember. 5. We are not in possession of other records made under precisely the same conditions as those governing the Chicago meeting.

QUICK, Chicinnati.—A, B, C, D and E are playing draw-poker. D goes in and 'sees' the blind before it is his turn to speak. C says 'I have not passed yet', and is allowed to go in. D then remarks: 'I raise you ten dollars, to which C objects. May D raise the pot after he has his money up, and before the draw?".....Yes. In "seeing" the blind before it was his turn to do so, he gained nothing, but was at a disadvantage; and he certainly did not forfeit his right to raise, when it actually came his turn, any player who had legally preceded him in seeing the blind. To argue that he did is to assume that he would have no "sight" for his money if C, in "seeing" the blind, had raised it the merest trifle. Any player who can "see" a raise has necessarily to be in a position to make one.

JAMES H. LAUGHLIN, Chicago.—1. Mace was never really matched with Sayers, but a forfeit was twice posted with the understanding that a future meeting would be held for the purpose of signing articles. The money was drawn the first time, but on the second occasion Mace took the forfeit. 2. Bill Poole never fought in the prizering. 3. J. H. McLaughlin was champion wre-tler from the time he won the belt in Detroit, in 1869, until he was defeated by Jas. Owens at Boston, in 1876. 4. Owens threw McLaughlin once, and was given a fall because Mac broke his hold. Owens was not thrown. 5. John McMahon, who recently defeated R. Wright, stands 5ft. 10¾in. in height, is 36 years old, and weighs about 195lb in condition.

A. McC., Philadelphia.—A bet that a certain party "will be the next Governor," if made before a pending election, contem-plates a competitive election, and nothing else. A bet will win if his nominee is elected and dies before he takes his seat; and he would not win if his nominee should take his seat without having been elected over some competitor. Should his opponents withdraw, all the votes in the State, if cast for A's nominee, would not make A winner, whether he had said "elected" or "will be next Governor." There would have to be a contest, or the bet would be a draw.

C. J., Laconia.—We have no recipe for a clam chowder made without other vegetables than onions and potatoes. It would take a professional cook to supply the glaring deficiency in the absence of tomatoes and thyme alone, to say nothing of minor vegetables; and professional cooks are loth to "give these things away." We will say, however, that we have applied in your behalf to several fish-cooks, who replied that such a dish would be a clam-chowder; but they were careful to add that it *could* be made without potatoes, or even clams.

JACK BENNET, Toronto.—1. We do not attach weight to such Oreports. It is thought that Conroy will be seen on the water next season in matches with one or two oarsmen whom he has not yet met. 2. It is the intention to send Hanlan to England early next year, and we have authority for saying that the only thing which can change these plans is the effecting by him of a match on this side for money enough to warrant his backers in postponing a trip which they are confident will result in Hanlan's winning large amounts.

J. T. G., Wilmington.—1. A sweep made by the last card played is the same as one made earlier, and it counts as much. There is, however, a "sweep" with the last card which counts nothing, viz., that by which, in virtue of having taken in the last trick, a player sweeps in all the cards on the board, although he cannot match them. 2. The letter will reach him. Better address him so as to clearly designate him, as there are two of that name, one the old actor and manager, and the other an agent and occasionally a business-manager.

A. B., Toledo.—The referee's decision is final, and those who bet upon the man who first struck the tape won their money. The fact of the loser's backers refraining from making objection before the race, when they knew as much as they afterwards claimed to know, shows that they thought Hall able to defeat either Cox or Scott. It is rather a difficult matter to tell what are the real names of many professional sprint runners nowadays, and claims of forfeit made because a man makes a match under an assumed name do not carry any weight.

C. K. AND A. P., New London.—The low counts for the player who holds it originally. Of course it may be, and is sometimes, played otherwise. The tendency is to amalgamate all the known card-games in the world with what, when all-fours was originally departed from, was simply pedro, without any sancho, or "bulldoze," or "highcockalorum," or half-dozen other names. Hence, capturing the low is an idea taken from "California Jack."

W. T. S., Boston.—1. Harry Hill's Sporting Theatre is located on the northeast corner of East Houston and Crosby streets, this city. The entrance to the harroom proper is on the corner, which was formerly occupied as a grocery Before the place was altered, a few years ago, the barroom was next door to the corner on Houston street, No. 26. 2. No other place to Hill's. The proprietor of that establishment for a quarter of a century.

A. L. EDWARDS, Pittsfield.—1. That horse to which the judges awarded second place was not entered in the occasional one, manifestly, as horses that had not won a heat or made a dead heat were allowed to start in the fourth heat of a three-in-five. That departure from the usual practice was probably agreed upon previously. You can purchase the rules for fifty cents a set of Ed. James, whose card see.

F. A. S., Alexandria.—1. There has been no national census since 1870. 2. According to a special enumeration of this city, in 1875, there were 199,084 natives of Ireland here, and 165,011 natives of the German Empire. 3. The salary of the Governor of this State is $10,000. 4. No Governor receives a higher salary.

CONSTANT READER, Detroit.—The bet cannot be decided. There was no census in 1876. In 1875, after annexation, the extreme figures were 1,146,037. To our view there are not 1,000,000 in this State to-day; but there is no way of proving that there are not, or that there were not that number in 1876.

F. S.—1. Send a title-page with one dollar to the Librarian of Congress, Washington, D. C., and ask him for instructions. 2. You do not state what kind of label, but any job-printer can tell you. 3. Grand Hotel, Place de l'Opera, Hotel Mirabeau, Rue de la Paix, Paris.

J. W. B., Louisville.—1. He was a member of the California Theatre company, San Francisco, Cal., last season. 2. You can get it quickest from the newsdealer. 3. Creighton died in 1862, long before the Cincinnati Reds were in existence.

A. W. R., Guthrie.—It would be better to consult an engineer. Mechanical phenomena are things that we have little time to investigate; and as theory frequently differs from practice, we are unwilling to answer you with "book-knowledge."

M. G. H., Warsaw.—Write to the leader of the orchestra of McVicker's Theatre, Chicago, Ill. He can supply the music, and he can arrange it so you will be able to play the single-handed accompaniment on guitar or piano. A cornet may be used, or a concertina in the hands of a skillful player.

K. Y. Z., Cooperstown.—A card that is exposed by the dealer, and remains on the draw at points, cannot be taken by the player for whom it was intended. On the original deal the player must take it.

F. J. M.—Josh Wetzel and James Hamill rowed five match races twice at Philadelphia, twice at Poughkeepsie, and once at Pittsburg. These were the only scullers' races in which they met.

MR. M. B., Philadelphia.—1. She is living, and performing in variety theatres. Address a letter to her in care of this office. 2. Write to Sam S. Sanford in our care; he may be able to inform you.

FAIR PLAY, Rahway.—A wins. He handicapped himself by standing at a greater than the regular distance from the traps, and doubtless you thought at the time that by doing so he gave you an advantage.

CORNET READER.—John T. Hoffman was defeated for Governor of this State the first time he ran, in 1866, Reuben E. Fenton being elected. He beat Griswold in 1868, and Woodford in 1870.

J. H.—He appeared not as a star, but as a member of the stock company, when he first acted in this city; therefore he cannot be said to have had any special repertory of plays.

N. T., STATE CAPITOL, TEXAS.—Up to Dec. 15, 1877, $6,276,615 had been expended on the new State Capitol, Albany, and at that time not a department had been finished.

A. D. P.—They are not related. Mrs. Eugene Kelly, wife of the banker, is the niece of the late Archbishop Hughes; and Mrs. John Kelly, wife of the Comptroller, is the mother of Cardinal, formerly Archbishop McCloskey.

G. A. R., St. Louis.—"Assista" means that the play shall be two men against two. An assisted player cannot go alone, unless it has been so agreed beforehand.

ARTHUR, N. Y. City.—Cleveland's 4-0 over Brooklyn dicc. K throws 36. G bets $10 he will beat it. Who wins?.....We give it up. Perhaps G threw 36. If so, he loses.

J. F.—Having said that he passed, B cannot reconsider and come in. He must bear the hardship of his own mistake.

F. T. D., San Francisco.—The player of the last deuce is entitled to a run of 3, 2, 5, 1, 4, 6, 3, 2, as also is the player of the 5.

R. L., Cincinnati.—1. We keep no record of the height of professional ladies. 2. Gussie De Forrest, Linda Dietz and others. It has not interfered with their success.

W. KING, Philadelphia.—"Our Jack" will appear in the Vaudeville Theatre, London, Eng., Oct. 21 (the date of our latest advices) for the 1,214th time, and it is still running.

A LADY, Baltimore.—You pay the money to the post-office in American currency, and the order will be paid in London in English money.

R. L. M., Chambersburg.—A letter addressed to him in care of this office will reach him. There is no troupe of marionettes now being exhibited.

DECLINED.—"Maude Florette," "The Downfall of Sebastopol," "No Cause or Provocation," "Mother's Face at the Window," "Down by the Meadow-side."

P. J. S., Marlboro.—A short time ago George Seddons was working in Jersey City, N. J., and we believe he is still there. He is living, at all events.

W. E. B., Kirkwood.—We know of no teacher in your section of the country. John Bogan, 100 East Houston street, this city, can give you the required instruction.

C. R., Chicago.—You will find some addresses in our advertising department, but we cannot undertake to recommend anyone.

G. E., Plymouth.—1. All of the feats usually performed by tight rope performers. 2. Send to Ed. James, 90 Centre street, this city, for a copy of "The Modern Gymnast."

T. H. S., Bowdoin.—We know of no actresses by those names who are prominently before the public. They may be in what is technically called the ballet of some theatre.

R. D. WARD, St. John.—Fresh items, sent so as to reach us not later than by the first mail Mondays, will be thankfully received and used.

F. G. A., Toledo.—Thanks for your attention. If he does not return soon, as he has promised, you shall be remembered.

O. K., Princeton.—Bret Harte was the announced author of the play of "Two Men of Sandy Bar," and he and Mark Twain were announced as the authors of that of "Ah Sin."

A CARRAS, Valejo.—The first-named firm has gone out of the business; the other is located at 201 Centre street, this city.

M. F. AND J. M.—Address Prof. Woods, in care of this office.

JOHN A. STANYER, Wappinger's Falls.—See CLIPPER ALMANAC.

J. C.—The bet is a draw, as Greaves' jump has been beaten, but not at Buffalo.

D. W. M.—No answers by mail. See our dramatic summary.

NO SIGNATURE, Detroit.—George Washington was the first President of the United States, and B loses.

J. A. H., Red Wing.—A is out, if the king counts for more than the nine spot.

JOHN CHRISTIE, East Newark.—On an unstamped English letter you would have to pay the postage and a fine.

C. T. C., Peachville.—You can get Oddfellows' regalia of Shannon, Miller & Crane, who advertise.

WM. P., Paterson.—Mrs. Brunsti, Eng., in 1875 had an estimated population of 196,188.

Mrs. H. A. F., Philadelphia.—A letter addressed to him in care of this office should reach him.

W. C. B., Louisville.—It is not published, and is the sole property of Hernandez Foster.

SCOTCHMAN, Newark.—1. It is the same person. 2. "Wild Bill's" real name was James B. Hickok.

R. W. C., Oil City.—No answers by mail. He has played Brutus, Cassius, and Marc Antony in "Julius Cæsar."

W. B., Marlboro.—We know nothing of that gift enterprise.

H. E. W., Phila.—Thank you; they have done it for years. In fact, "they all do it."

Y. W. L., Cambridge.—Address him as per advertisement.

PENNIE.—Ed. James' "Manual of Sporting Rules" contains rules for shuffleboard; price 50 cents.

TELEPHONE, Pittsburg.—All we know is that they advertised.

A FIREMAN.—See sketch of Harry Bassett in our turf columns.

G. W. B., Howells.—No; the moment he strikes the stake, A is out of play for the game.

ARTOONA.—His name does not appear in the city directory.

ACUTION PITCH, Nashville.—D is out on low, which counts before Eve, Jack or game.

W. F. K., Prairie City.—You could not, probably, get any encouragement to play those instruments

LOTTA.—Born Nov. 7, 1847; made first appearance on the stage as a variety theatre in 1865 in California.

A. H., Dover.—It is estimated that the Howard Athenæum, Boston, Mass., will seat 1,500 persons.

F. C. BRANDES.—A deposit is required with all challenges; besides, amateurs do not walk for money.

C. S., Syracuse.—It is not Tony Denier, but M. Adams, who performs under that title.

COMMENT, Toronto.—Harris Finishing Co., 12 Vesey street, New York.

F. L. W., Erazil.—We decline to decide bets as to the authorship of such articles.

WEBB.—B gave A out, unless it had been agreed that a gift should be of one services to the receiver.

G. P. O'CONNOR, Erie.—Edwin Forrest has not a record of 2:14.

R. M., New Orleans.—The Commissioners of Emigration took possession of Castle Garden, this city, in May, 1855.

J. A. B., Poughkeepsie.—Yes.

R. J. M., Nashville.—Please get routes ahead of all troupes visiting your city.

R. AND D., Lenox.—If 21 constituted "game," B goes out on his high, having made the two he gave.

A READER, S. Boston.—The Hon. Francis Kernan resides in Utica, N. Y.

W. J. CHAPELLE.—They were sent by express to Middletown. Your first letter did not reach here until Saturday.

W. C. B., Cincinnati.—Yes, in "De Witt's Guide for 1875."

W. F. HUELSIZER.—Expires with No. 53, present volume.

HARRY, Chicago.—We have no recollection of them.

E. C. B., Chicago.—Stephen Massett is in Australia.

T., Marshall.—That company burst up long ago.

CONSTANT READER, Brooklyn.—Cannot say.

E. C. L., Phila.—See CLIPPER ALMANAC.

MCKENNA.—Joe Goss resides in this city.

CHICAGO.—We did not receive it in time.

A. R. J.—You can call out on anything.

READER, Akron.—A played correctly.

W. C., Boston.—Born in this city.

"CORKEY" won the great walking match in London last week, having corked up his adversaries without regard to their religious opinions or to their political bias. "Blower" Brown seems to have been more than usually blown at the outcome, while those who couldn't make the pace died (short of the distance) of the cholic. It may have been well for "Corkey" that O'Leary wasn't in it.

GENTLEMEN who have heretofore earned an honest living by voting early and often in the various election districts of this city are respectfully informed that a new departure is made necessary by the watchfulness of the lynx-eyed myrmidons of the opposition. Cut this out and paste it on your thumb-nail.

RUMORS of a second sculling match between Hanlan and Courtney are rife, but we cannot trace such reports to any solid foundation. A race between the Canadian and a London expert would meet with more favor, we think.

AFTER[we have elected a Mayor, and the ill-feeling engendered by party strife has given place to brotherly love and harmony, theatricals should improve, and the heart of the wearily-waiting manager be made glad.

THANKSGIVING comes next. Already the wail of the turkey is heard in the barnyard, and the cheerful chirp of the doomed chicken makes the woods vocal with melody.

SHOULD Mr. Bedford be defeated in the race for City Judge at our local election, some of the funny papers will be prepared to call it "Another Gunning Accident."

"A KILLING FROST" is reported at some of the fever-infected districts. Let us hope that its fatal effects may only be felt in killing the plague.

BY "ORDER of his physician," Weston walked out of the race on Friday last. A sprained ankle did it.

DEATH'S DOINGS.

Weekly Record of the Decease of Prominent Individuals.

COMPILED EXPRESSLY FOR THE NEW YORK CLIPPER.

AUSTEN, Philip H.—A prominent Baltimore physician. He made a special study of diseases of the mouth, and was at one time a professor in the Baltimore Dental College. After this he was engineer of the mines in Preston County, W. Va., where he also spent much of his time in the charitable practice of medicine. He was an active member of the Maryland Academy of Sciences, and a man of large culture. His death resulted from burns he received on Oct. 1—Baltimore, Md., Oct. 28, aged 56.

ALLEN, Paul W.—One of the oldest and best-known citizens of Oswego County, N. Y.—Oswego, N. Y., Oct. 28, aged 67.

BACHAND, Pierre—The Liberal Provincial Secretary of the Province of Quebec. He was of French descent, and a native of Verchores, P. Q. He received his education at the Seminary of St. Hyacinthe, and in 1860 was called to the bar. In 1867 he was elected to the Provincial Parliament, re-elected by acclamation in 1871, and again in 1875. Mr Bachand's death leaves the Joly Ministry in a minority in the local Parliament—St. Hyacinthe, Quebec, Nov. 3, aged 43.

BURN, George F.—Chief Clerk of the City Delivery Department of the New York Post-office. He was a native of England, and many years ago an assistant teller in the Bank of England. He came to this country in 1835, was postmaster of Hamilton, N. Y., from 1861 to 1867, when he was appointed to the office he held in this city in 1874. He dropped dead while attending to his duties—here, Oct. 30, aged 60.

BOWER, John—A member of the firm of John Bower & Co., of Philadelphia, Pa. He was active in military affairs, and had many friends—Philadelphia, Pa., Nov. 2, aged 27.

BRITTON, J.—A Universalist minister, formerly pastor of a church in Fort Atkinson, Wis. For a time Grand Chaplain of the Masonic Order of Wisconsin—Fort Atkinson, Wis., Oct. 30.

BLAZER, Richard—During the Rebellion leader of "Blazer's Scouts," who once met and vanquished Morby's guerrillas. He died of yel ow-fever—Gallipolis, O., Oct. 29.

BALDWIN, David—Of Chester, Ct.—there, Nov. 1, aged 92.

CARLILE, Thomas J.—Mayor of Chattanooga, Tenn. He was a native of Philadelphia, served in the Union Army during the Rebellion, and settled in Chattanooga after the war. He fell a victim of yellow-fever while bravely discharging his official duties—Chattanooga, Tenn., Oct. 29, aged 45.

COLT, James S.—A lawyer and Judge, formerly of St. Louis, Mo., and a son of Samuel Colt, inventor of Colt's revolver—Wethersfield, Ct., Oct. 28, aged 62.

CROOM, Sarah A.—Widow of Col. Isaac Croom, and sister of the late Chief-justice Pearson of North Carolina—Greensboro, N. C., Oct. 28, aged 81.

CORLETT, William C.—A native of the Isle of Man, and one of the early settlers of Cuyahoga County, O.—Cleveland, O., Oct. 27, aged 92.

CAMP.—For more than forty years engaged in the drygoods business in Auburn, N. Y.—there, Oct. 28, aged 68.

CAMP, James—For more forty years engaged in the drygoods business in Auburn, N. Y.—there, Oct. 28, aged 68.

CURTIS, William—An old and respected resident of Westfield, N. J.—there, Oct. 30, aged 81.

CARTER, Thomas—One of the oldest merchants of Richmond, Va.—there, Oct. 29.

DESCAT, Constantin—One of the wealthiest manufacturers of France, formerly a Deputy and Mayor of Roubaix —Roubaix, France, Oct. 28, aged 66.

ENSIGN, Salmon—Of New Haven, Ct.—there, Oct. 30, aged 80.

FELL, J. Gillingham—A prominent citizen of Philadelphia. He was largely interested in the coal business, and was a director of the Academy of Fine Arts and Union League. He used his large fortune liberally—Philadelphia, Pa., Oct. 26, aged 61.

FAGAN, Napoleon B.—For twenty years a magistrate in Martin County, N. C., a captain in the Confederate Army, and member-elect of the State General Assembly—Martin County, N. C., Oct. 27, aged 62.

FELL, J. Gillingham—A prominent citizen of Philadelphia. He was largely engaged in the coal trade, and was at one time president of the Union League—Philadelphia, Oct. 26.

FLANAGAN, Adam Clarke—A politician of this city, who had held a number of minor offices—here, Oct. 30, aged 78.

GARNIER-PAGES, Louis Antoine—The French Statesman and historian, was elected a Deputy in 1842, then appointed Mayor of Paris, and afterwards Minister of Finance. He figured more or less prominently in politics up to 1871, when he retired to private life. His most important literary work is a history of the Revolution of 1848—Paris, France, aged 75.

GRIFFIN, James L. C.—Of Gloucester County, Va. It is said he was entitled to the earldom of Traquair, and only lacked money to establish his rights and become a Scottish earl—Gloucester County, Va., Oct. 29.

HAYDEN, Julius—Brevet Brigadier-general in the U. S. Army. He entered the service as a lieutenant at the age of eighteen, served in Florida and Mexico, and through the Rebellion, at the breaking-out of which he was made lieutenant-colonel, and after the war commanded the forces on Governor's Island. In 1870 he was placed on the retired list—Governor's Island, N. Y., Oct. 29 aged 58.

HARRISON, Robert A.—Chief-justice of the Court of Common Pleas for Ontario. He was early admitted to the bar, gained distinction as a criminal lawyer, and, at the first election after the confederation, was elected to the Federal House of Commons. He had been Chief justice about three years—Toronto, Can., Nov. 1, aged 48.

HURLBUT, Roger—Private secretary for many years to Gov. Bishop of Ohio. He was formerly editor of *The Delaware* (O.) *Herald*. His death was caused by a cancer on the tongue—Beaver, Pa., Oct 27.

KING, Mrs. Rogers—Wife of the late James G. King and daughter of Archibald Gracie, once a famous merchant of this city. Mrs. King's husband was a son of Rufus King, once United States Senator from this State, and Minister to England. James G. King was himself a Representative in Congress, and an intimate friend of Daniel Webster. The descendants of the King-Gracie family are very numerous in this city—Weehawken, N. J., Nov. 3, aged 80.

KEEN, Charles—Mayor of Perth Amboy, N. J., where he had resided for forty-five years. He was a man of wealth and influence—Perth Amboy, N. J., Oct. 29.

KERGARION, Henri—A French Senator, whose term expired with the present year—Versailles, France, Oct. 10, aged 71.

LAING, David—Librarian of the Signet Library at Edinburgh. He was the patriarch of Scottish literature—born in the same year as Shelley, and only four years later than Byron. During the thirty-eight years of its existence he was the secretary of the Bannatyne Club, founded in 1823 by Sir Walter Scott. He was the son of a bookseller, and inherited, perhaps, somewhat of his love for rare old volumes. He edited a large number of works, and had been the personal friend of every literary man in Scotland. If not in Christ's flock, in nearly seventy years—Edinburgh, Scotland, Oct. 18, aged 86.

LEYBURN, Alfred—Of Lexington, Va. He was for several sessions a member of the Virginia Legislature, one of the Directors of the Virginia Military Institute, and president of the Board of Trustees of Washington and Lee University—Lexington, Va., Oct. 30.

LANZER, John—For forty six years a resident of Utica, N. Y. He was a soldier in 1813 in the War with Russia—Utica, N. Y., Oct. 30, aged 89.

MUIR, John—Of the firm of Muir & Scott, extensive dealers in fish, Halifax, N. S. He died from chloroform administered during the pain of a surgical operation—Halifax, N. S., Oct. 28.

MUNGER, James H.—Editor and publisher of *The Camden* (N. Y.) *Journal*, and formerly District-attorney of Oneida County, in this State—Camden, N. Y., Oct. 28, aged 66.

MACKENZIE, Henry—Late Bishop-suffragan of Nottingham, England. He was the author of a number of religious works—Lincoln, Eng., Oct. 15, aged 74.

MEYER, P. Hamilton—Known as the "Poet of the Owasco." He had resided for many years in Auburn, this State—there, Oct. 30, aged 66.

MONTEIRO, Francisco Pereira—Minister of the Supreme Tribunal of Justice in Rio Janeiro—there, Sept. 25, aged 70.

MULLIN, Bridget—A native of North Carolina—Bullock County, Ala., Oct. 29, nearly 105.

MURRAY, Patrick—Of Philadelphia, Pa.—there, Oct. 28, aged 92.

OPPENHEIM, Abraham—Head of the great banking-house in Cologne, which he first established, and which he had directed for more than fifty years. He was at the head of numerous railways, manufacturing establishments and insurance companies, built at his own expense the Cologne Museum, and secured from the King of the Prussian Government, in 1847, the emancipation of the Jews from the numerous civil disabilities which weighed upon them. In return for many favors which he did the German Government he was, a few years ago, made a baron—Cologne, Germany, Oct. 30, aged 74.

PERRY, Edmund—A well-known lawyer and Democratic politician of New Jersey. He had been a Judge of the County of Common Pleas, and president of the State Senate in 1861—Flemington, N. J., Nov. 2.

PAGE, E. R.—A prominent member of the Raleigh (N. C.) bar. He was burned to death—Marion, N. C., Oct. 29.

REALF, Richard—A man of much talent and of strange misfortunes. Born at Framfield, Sussex County, England, of peasant parentage he early evinced a taste for books, and at fifteen began to write verses. Three years later, under the patronage of Lady Byron, he published a small volume of poems called "Guesses at the Beautiful." For some unexplained reason he left Lady Byron, whose protege he had become, and made his way to New York. Next he drifted to Kansas, made the acquaintance of John Brown, and was to have been Secretary of State under that visionary's government. In 1861 he enlisted in an Illinois regiment, and remained in the army until 1866, having risen from the ranks to a brevet lieutenant-colonel. He appeared next as a private in the Regular Army, and so continued until 1868. Then he taught a negro school in South Carolina; then connected himself with *The Pittsburg* (Pa.) *Commercial*; and finally, a few months ago, went to California, where he secured a position in the mint. Throughout his career he continued to write poetry —not mere verses nor rhymes, but genuine poems. Some he printed, a few he sold, but more found no market. *The Atlantic Monthly* bought and published two of his pieces—one ten or twelve years ago, entitled "An Old Man's Idyl," and the other in the current issue (November), called "Indirection." *Harper's Monthly* was fortunate enough to obtain a rare little gem (July, 1874), which Realf named "My Sister." In the w, as in all else that he wrote, the unmistakable touch of genius was discernible. But misfortune followed fever in his path. He fell into dissipation, his domestic relations were most unhappy, and poverty pressed him hard. He gave up the unseven contest at last, and ended his strange career by suicide—Oakland, Cal., Oct. 28, aged 44.

ROBERT, Christopher K.—Founder of Robert College, in Constantinople. He was for many years a member of the firm of Robert & Williams, dealers in cotton and sugar, this city. While traveling in the East, in 1856, he determined to found a college in Constantinople where a European education could be obtained. The institution which bears his name was opened a year later. He also endowed chairs in the theological seminaries at Auburn and Beloit, and founded the seminary at Lookout Mountain, Tenn., and the German Church on Rivington street, this city. For forty years he was connected with the Home Missionary Society. He gave to Robert College over $200,000—Paris, France, Oct. 27, aged 76.

RULOFSON.—The well-known photographer of San Francisco, a member of the firm of Bradley & Rulofson. His photographs of the Yosemite Valley, taken some years ago, gained for him a wide reputation. His work was awarded a prize at the recent Paris Exposition. He was killed by falling from the roof of the building in which was his gallery—San Francisco, Cal., Nov. 2.

SCOTT, Charles W.—A prominent citizen of Baltic, Ct. For several years he had been a member of the State Legislature, and was otherwise actively interested in politics. He committed suicide by shooting on board the steamer State of New York, on his way from Hartford to this city—Oct. 30, aged 64.

SMALL, John Jr.—One of the oldest members of the Baltimore bar. He was a consulting-engineer of the Baltimore and Ohio Railroad, and died worth over half a million dollars—Baltimore, Md., Oct. 28.

SHUNK, Francis R.—Nephew of ex-Gov. Francis R. Shunk of Pennsylvania. He graduated as a physician, but was never in active practice—Philadelphia, Pa., Oct. 31, aged 54.

STOCKTON, Lawrence B.—For sixty years a resident of Indiana. He was rich and widely known—Lafayette, Ind., Oct. 31, aged 75.

STEWART, Alexander—One of the oldest members of the Stock Exchange, this city—Crawford, N. J., Oct. 26, aged 54.

SITES, Joseph—A physician and former member of the Philadelphia Common Council—there, Oct. 28.

VERMERSCH, Eugene—A Communist, who at one time edited a paper called *The Pere Duchesne*. He was a brilliant writer, but was forced to fly to England to escape death. He became insane, and died in an asylum—London, Eng., recently, aged 53.

WARD, Albert—A well-known resident of Staten Island. He had been president of the Gebhard Fire-insurance Company of this city, and also County Judge and School Commissioner of Richmond County. He was largely interested in real-estate—Tompkinsville, Staten Island, Oct. 28, aged 75.

WOOD, Albert H.—For thirteen years chief clerk of Baggs' Hotel, Utica. He had a large acquaintance throughout the State—Utica, N. Y., Oct. 30, aged 33.

WYDENBRUCK, Baron—Austrian Minister to the United States during the reign of Emperor Maximillian in Mexico —recently.

WEED, Corydon—For many years the leading moneylender for Eastern capitalists—Bloomington, Ill., Nov. 3, aged 60.

ATHLETIC.

COLUMBIA COLLEGE GAMES.

The members of the athletic association of the above college are to be congratulated upon their good fortune in having delightful Autumn weather upon the occasion of their annual games, held on the grounds of the N. Y. A. C. at Mott Haven, on Saturday afternoon, Nov. 2, and witnessed by a fair-sized assemblage, mostly collegians. A return follows:

Hundred-yards run, handicap—Heat 1: J. Duffield (2yds. start), 1; F. A. Potts (6), 2. Time, 11 3-5sec. Heat 2: T. J. Brereton (4), †; H. M. Moore (6), †; dead heat in 11 4-5sec. Heat 3: J. Dovale (7), 1; J. Walker (7), 2. Time, 11 3-5sec. Final heat: Brereton, 1; Duffield, 2; Dovale, 3. Time, 11 2-5sec.

One-mile walk, handicap—W. E. Gould (25sec.), 1; L. G. Romaine (20), 2; F. Klapetko (scratch), disq.; time, 8m. 9s. Won easily by 8½sec.

Half-mile run—H. M. Moore (100yds. start), 1; R. T. P. Fiske (55), 2; time, 1m. 59 4-5sec. The limit man was never reached, and won by 12½sec.; W. K. Otis (scratch) and E. Ludlow (100) did not complete the distance.

Running high-jump—Reginald Sayre, 4ft. 8½in.—a walk-over.

Throwing the hammer—W. R. Pryor, 63ft. 11in.; J. H. Montgomery, 62ft. 9in.

Two-hundred-and-twenty-yards run, handicap—G. H. Taylor (10yds.), 1; T. J. Brereton (scratch), 2; F. A. Potts (5), 3; H. L. Rose (scratch), 0; A. F. Barrick (4½), 0; Bert Bowne Jr. (10), 0; W. G. Bates (12), 0; time, 24 4-5s.

Pole-jumping—F. H. Lee, 8ft. 7in., walked over.

Running wide-jump—W. Moore, 17ft. 7½in.; G. H. Taylor, 17ft. 7in.

Quarter-mile run—F. Rutherford (18yds.), 1; H. L. Rose (scratch), 2; P. St. George Bisselle (10), 3; H. G. Paine (8), 0; R. Francke (18), 0; time, 57 4-5s.

Half-mile run, for strangers—F. Banham, H. A. C., 1; W. Roberts, S. A. C., 2; W. E. Barnes, H. A. C., †; W. R. Hewett, A. A. C., 0; O. R. McCreery, M. A. C., 0; J. Davidson, F. A. C., 0; time, 2m. 13s. Banham was always in front, and won with something in hand, while a splendid struggle between Barnes and Roberts ended in a dead heat for second place.

Two-mile walk—G. Hallock, 1; F. Klapetko, 2; time, 19m. 42s. Hallock had a long start of his opponent, whose actual walking time was 18m. 33s.

Hurdle race, 120 yards—O. De Forrest (6yds.), walked over; time, 23s.

One-mile run—J. C. Wetmore, 1; E. Ludlow, 0; time, 5m. 40s. Ludlow led until within fifty yards of the tape, when he was seized with faintness, and, reeling, was assisted from the track.

Steeplechase—W. F. Morgan walked over, making the fourth "one-man power" event which marred an otherwise creditable meeting.

Tug-of-war—Team of '81 won two straight pulls from '79 in 1m. 30s., and 1m. 8s. The winning team were Montgomery, Ward, Van Snideren and Ledoux.

Starter, A. J. Burton. Referee, T. W. White.

HARVARD ATHLETIC ASSOCIATION.

The Autumn games of this organization were held on Jarvis' Field, Cambridge, Mass., Nov. 2, over one thousand spectators being present. The racing took place on the Association's new fifth-of-a-mile track, which was in good order, while better weather could not have been had. Freshman Wyman was decided the hero of the day, easily winning the 100-yards dash in 10¼sec., and taking the 220-yards run quite as easily in the good time of 24sec., thus duplicating his victories of the week previous. He may reasonably be expected to make his mark outside of Cambridge next season, as he has evidently not yet been forced to his highest turn of speed. The other performances do not call for special mention.

One-hundred-yards dash—Wendell, '82, 1; Donaldson, '79, 0; Trimble, '80, 0; Cowdin, '79, 0; Warren, '80, 0; time, 10¼s.

Half-mile run—Crehore, '82, 1; Gaston, '80, 2; time, 2m. 21⅘s. The latter led for almost a circuit, when Crehore took up the running.

One-mile walk—Sterling (Theological School), 1; Holder, '81, 2; Thompson, '82, 3; time, 8m. 25s. Sterling was in front the entire distance.

Bicycle handicap, one mile—Heat 1: Swan, '82 (scratch), 1; Sturgis, '82 (50yds), 2; Parker, '80 (15), 0; time, 3m. 49s. Sturgis' long start enabled him to keep in front until he was within a third of a lap of the goal, when Swan caught him, and after a splendid race down the homestretch won by a foot. Heat 2 and last: Swan, 1; Sturgis, 2; time, 4m. 7s. The winner got in front at the end of the third lap, and had no difficulty in staying there.

One-mile run—Thatcher, '82, 1; Brewster, '81, 2; Manning, '82, 3; Brewster, '79, 4. Brewster, '79, led for half the distance, when Thatcher's machine went by and remained in front until the end, while Brewster, '81, also got past his namesake, and was six or seven yards off at the close.

Hundred-race, 120yds—Cowdin, '79,½: Warren, '82, 0; Torrey, '82, 0; time, 19⅘s.

Quarter-mile run—Bacon, '80, 1; Torrey, '82, 2; time, 1m. 58.; won with ease.

Two-hundred-and-twenty yards dash—Wendell, '82, 1; Donaldson, '79, 2; Upham, 81, 3; time, 24sec. This race was a handsome win for Wendell, who could have done considerably better.

Tug-of-war—Freshmen beat Stewards, 2; time, 31s. and 33s. A Sophmore team were to have opposed the Freshmen, but in their absence a squad was made up from the stewards of the Association.

Steeplechase, about a mile, 30 hurdles—Torrey, '82, 1; Butler, L. S., 2; won by three feet.

Starter, F. M. Ware; timekeepers, W. J. Twombly and Wm. Hooper; referee, F. W. Thayer.

ROSS vs. DINNIE.

Duncan C. Ross, who arrived in the metropolis last week in company with E. W. Johnson, intending to remain here all Winter, has made answer to the informal challenge purporting to have been issued by Donald Dinnie, in which he says: "I would remind Mr. Dinnie that it is his place to put up a deposit, and as soon as he places a forfeit in the hands of Frank Queen, of the N. Y. CLIPPER, or P. Collins, *Canadian Sporting Times*, so sure will I cover the same for a match to consist of nine competitions, as he desires, to select four and he four, the ninth to be decided upon by the toss of a coin or other method that may be satisfactory to Dinnie. Should this meet his approval I will allow him $200 expenses to come to America, the amount he has offered me to go to Scotland, he knowing that, on account of some financial transactions, I will not go to Scotland, but will meet him at Ottawa, Canada, or New York, early in 1879. Should this not be satisfactory, he may fancy the following proposition, which I am authorized to make for Dinnie's consideration, as he seems anxious to match Geo. Davidson: E. W. Johnson will match him a series of Caledonian games for $1,000 to $2,000 a side; or Johnson and I will meet Dinnie and Davidson at an all-round contest to be for $1,000 or $2,000 a side, and to take place at either of the above-named places. We will allow $200 each expenses, and we mean business, and the sooner Messrs. Dinnie and Davidson reply in a business manner the better we will like it. Any communication sent to the N. Y. CLIPPER or *Canadian Sporting Times* will receive our immediate attention."

FAST BICYCLE RIDING.

The announcement that prizes of £20 and £5 would be given for a twenty-five mile bicycle handicap, and that a number of high-class riders had entered, attracted a number of spectators to Alexandra Park, London, Eng., Oct. 19. Of those entered the following started: John Keen (scratch), D. Stanton (2m. 30s.), Phillips (2m. 30s.), and B. Keen (4m.) Getting away very quickly, B. Keen opened a wide gap between himself and his next two followers, Phillips and Stanton, the latter, from some cause or other, losing quite 100yds. by being slow to mount his ponderous-looking machine, which fairly towered over those of his opponents. John Keen, ready at the expiration of the given time, dashed away, and, although the start took place close to the swing pavilion, and up hill, he was quickly in hot pursuit of his long-start opponents, and as he was going faster than usual at the commencement of a ride of this description, it was evident that he meant to reduce their long lead as soon as possible. Gradually catching Stanton, he shot by him at a terrific pace opposite the baths, and, going a "cracker" up the hill, got close on the heels of Phillips and his brother. Going on lap after lap at the same marvelous pace, on the completion of the first five miles the champion's time was 17m. 33s. When ten miles had been covered, in 35m. 37s., Phillips and John Keen were level, and from this they shaped for a splendid race, with the exception of a couple of lengths, being two laps in front. Going on thus, the champion and Phillips again passed Stanton and Bradley Keen in the twelfth mile, the whole lot now being more or less scattered. Going on lap after lap

THE TRIGGER.

THE CHAMPION WING-SHOT.—Capt. Bogardus shot in Washington, Baltimore and Philadelphia during the week closing Nov 2. At Eagle Park, Washington, on Oct. 31, he broke 47 glass balls out of 50, springing the trap himself; 19 out of 20, springing the trap with one hand and shooting with the other; 24 out of 25, standing with his back to the trap, springing it himself, turning and firing; and broke 100 balls in succession in 5m 44s, using three guns, weighing respectively 10lb, 7½lb and 5½lb. Next day he gave an exhibition at Newington Park, Baltimore, before a large crowd, and on Nov. 2 appeared at Kaenger Park, Philadelphia, where, under the conditions above mentioned, he broke 45 balls out of 50, 16 out of 20, 23 out of 25, 100 out of 102 in 6m. 5s., and also broke 32 balls out of 20 pair thrown simultaneously in different directions. During this week and next Bogardus will shoot nightly and at the matinees at Miner's Theatre, this city, where he proposes to introduce a new, difficult and attractive act on the 11th.

J. E. GRAHAM'S shooting at Erie, Pa., reported in last week's paper, was at 18yds. distance.

MISCELLANEOUS.

Continued from page 263.

HARRY WESTON, business manager, whose address find elsewhere, is disengaged.

THE FIFTH AVENUE HALL, this city, can be secured for entertainments. See C. S. Peck's card.

DELEVAN & SPEARES of Meriden, Ct., want to secure attractions for Thanksgiving and Christmas nights. See advertisement.

ROBERT HELLER, assisted by Miss Heller, commences an engagement in the National Theatre, Washington, D. C., Nov. 4.

LIVING CURIOSITIES are advertised for by John F. Hovey.

AT THE NINTH ANNUAL COMMUNICATION of Philadelphia Lodge No. 2, B. P. O. E., held Sunday, Nov. 3, the following were elected officers: E. R. and R. H. P., Harry Enochs; E. L. K., Isaac L. Street; E. L. K., Wm. E. Lex; G. L., Warren P. Fox; treasurer, Chas. F. Jones; secretary, Chas. W. Campbell; tyler, A. J. Bates; trustees, Wm. L. Drane, Alfred Stummel, Sam'l P. Cox; inner guard, Frank Harrington; chaplin, T. B. McNeal; D. D. and E. G. R., Frank Moran.

"SIDNEY WOOLETT," remarks our correspondent, "a gentleman of ability in his line, gave dramatic recitals from memory in Martin Hall, Albany, N. Y., Oct. 31, Nov. 1, 2, to meagre audiences. He is a fine declaimer, and has an excellent and correct conception of character. On Friday evening he recited from memory the entire play of 'The Merchant of Venice.'"

J. O. O'CONOR and Miss Charlotte Lindsay gave an entertainment in Jamaica, L. I., Nov. 2.

ELKS.—Baltimore (Md.) Lodge No. 7, B. P. O. Elks, elected Nov. 3 the following as officers for the ensuing year: Hubert Eagan, Justus Russell, Wm. Boysterd, Henry Diggs, Charles H. Flemming, Charles Arndt, Jacob Johnson, Frank White, George Nachman, Charles Howard and Charles Minifie. The lodge has sixty members.

HALLS in Ballston, N. Y., and Cambridge have just been stocked with scenery by Troy and Albany artists.

PROF. WYMAN, wizard, performed in the Virginia Opera-house, Richmond, Va., the past week to fair business.

THE SECOND WEEK of Robert Heller and sister in Ford's Grand Opera-house, Baltimore, Md., closed satisfactorily Nov. 2.

WILLIAM MORGAN, well-known scenic artist, died in Brooklyn last week, and his funeral took place Nov. 3. His father, who is both a scenic artist and an actor, survives him.

ALL KINDS OF WIGS for professional use can be found at Andy Leavitt's advertised address.

THE NEW MUSIC HALL, Matteawan, N. Y., can be rented by applying to John T. Gerow, as per card. It has stage, scenery and a seating capacity of 700.

I. BLOOM & BRO. announce through our business department that they have reduced the price of gold and silver spangles.

AN ADVERTISING AGENT desires a position. See "Agent's" card.

AMATEUR.

CINCINNATI ITEMS.—The Clio Club played "Gilded Youth" at Robinson's Opera-house Oct. 29 to a full house......The Davenports performed "A Roland for an Oliver" and "Under False Colors" at Pike's 31. House filled........The Shakespeare Club plays "Don't Judge by Appearances," together with a musical olio, at Melodeon 5........The Emmet Club have in preparation a new Irish drama entitled "Lambh Darragh," from the pen of C. E. Callahan, author of "Style."

CHARLOTTE BIRCH-PFEIFFER'S DRAMA "Der Goldbauer," with music by the Germania Band, was so successfully produced in Turn Hall, Boston, Mass., Oct. 28, that it will be repeated there Nov. 4......The Bradbury Comedy Company gave their first performance of the season at Turn Hall 30;' 'Poynet Arden, or the Charcoal-burners," and "The Captain of the Watch" were played......The McCullough Dramatic Company open their second season at Turn Hall 6, presenting "Othello."....The members of the Boston Young Men's Christian Union are to perform the burlesque of "Cinderella" and the farce of "The Rough Diamond" at Union Hall....The Arcadians will give "London Assurance" at Union Hall 22.

THE WHEATLEY DRAMATIC ASSOCIATION of Philadelphia presented "Tom Cobb" and "Lend Me Five Shillings" 20.....The Boucicault appeared Nov. 1 in "Temptation" and "A Widow Hunt."......John J. McDermott, who died recently in New Orleans, was a clever comedian, and one of the founders of the present Boucicault Dramatic Association.

THE DRAMATIC CLUB of the Ancient and Accepted Scottish Rite Masons, in Indianapolis, Ind., gave its first performance of the season Oct. 29, the bill comprising "Bamboozling" and "Laughing Gas." A large audience of members of the order and their ladies was present. Similar entertainments will follow one another at intervals of one and two weeks during the Winter.

THE COMEDY CLUB of Rochester, N. Y., produced "Box and Cox" and "Brass" in their hall Nov. 1.

THE NINETEENTH CONSECUTIVE SEASON of the Cincinnati Shakespeare Club was inaugurated 22 by a presentation of "Lemons," given under the supervision of Ben Smith, a former professional. The comedy was rendered with great spirit, Charles F. McLean and Miss May Donnally deserving special notice......The Florence Club of the same city gives "A Momentous Question" and "A Quiet Family" at Thom's Hall Nov. 7.

FOREIGN SHOW NEWS.

DRAMATIC.

"MEMORIES," a new comedy by T. A. Palmer, was first presented at the Court Theatre, London, Eng., Oct. 12, but was not well received. The plot is as follows: The curtain rises on the farm-home of Reuben Modbury, in Devonshire, and here we make the acquaintance of the heroine, who rejoices in the name of Bell. This is the adopted child of the farmer and his wife, and she has a lover in Leonard Curzon, the nephew of Simon Bradley, a miller and a usurer, to whom Reuben is heavily indebted. Presently Bell's father, Sir Jasper Gascoyne, Bart., comes with his steward, one Oliver Marson, to claim her. She is the child of his dead wife, and he - ould now have her to cheer his declining years. Bell is in no mood to desert the old people who have been so kind to her, and it is not until she learns that Reuben Modbury is in difficulties that she consents to accompany Sir Jasper, who has offered the farmer £500 on condition that she shall go with him and take her proper place as his acknowledged daughter. In the second act we get to Charlbury Hall, the residence of Sir Jasper in Dorsetshire. While the baronet has gone to give Bell lessons on the piano, and to forbid her playing by ear, the steward looks over his letters, and finds that the mother of Bell was the woman he had himself loved. "Ha! he!" says the wicked steward, "this is the man who robbed me of my treasure. I must be revenged;" and this revenge he proposes to enjoy by making Sir Jasper doubtful of the honor of the wife whose memory he so much reveres. Of course all intercourse between Bell and Leonard Curzon has been forbidden; but Leonard, who is a rising young sculptor, is brought to the hall by Sir Jasper's legal friend, Littleton Carr, who little suspects what will follow. Bell and her lover are discovered together by Sir Jasper, and there ensues what is known as a "scene." When Leonard has been banished from the house it soon comes to the turn of the lady. The wicked steward has suggested that she is not, after all, Sir Jasper's child, but the offspring of Modbury's unmarried daughter. Her rustic, uncultivated ways convince the baronet that he has been imposed on, and here it is he tells the beautiful and indignant Bell to go back to her bovine kindred. She returns in the nick of time to denounce the steward and to assist Sir Joseph, who has been taken ill immediately after he has changed his mind as to the girl's relationship, and has—after noticing that she walked the earth as though it belonged to her—exclaimed "She must be mine!" In the last act the wicked steward is at his tricks again. In Sir Jasper's desk he has placed letters which he imagines will answer his purpose, and by defaming the dead ruin the happiness of the living. The old baronet is nearly heartbroken with grief, but Leonard, who has been sent for, discovers that the said letters bear the date 1851, while the water-mark of the paper gives the date 1859. Here is an old-fashioned method of confounding villainy as embodied in an old-fashioned villain. Marson, having been called a "would-be" slanderer of the dead, is kicked out, and nothing remains but for Leonard and Bell to vow fidelity and to receive the parental "bless you, my children."

THE REBUILDING of the Glasgow (Scotland) Theatre is about to commence.

THE VOKES FAMILY are engaged to appear in "Cinderella" at Drury-lane Theatre, London, at Christmas.

"THE REPUBLICAN MARRIAGE" will probably be the title of a new play, written by a gentleman well known in fashionable circles, and shortly to be produced at the Olympic Theatre, London.

M. MENISSIER, dramatic author, died in Paris, France, Oct. 15, aged 85.

E. A. SOTHERN was reported by cable as suffering from a paralytic stroke on Oct. 30, at Birminghrm, Eng.

MUSICAL.

A HANDSOME memorial has been recently erected in Kensalgreen Cemetery, London, Eng., to the memory of the late Mlle. Tietjens. The grave is situated in the northwest part of the cemetery, close to that of George Cruikshank. The memorial consists of an artistically designed solid double block of red granite, finely cut and polished, with a sculptured marble triumphal laurel-wreath at the end. At the head of the tomb stands a bold cross of similar material, put up by the late gifted artist to the memory of her mother, and bearing the appropriate German inscription of "Sauft ruhe ihre asche."

DR. VON BULOW recently gave two piano-recitals at Berlin, for the benefit of the new "Parsifal" scheme at Bayreuth.

M. GOUNOD is at work upon another opera, entitled provisionally "Le Tribut de Zamora," the libretto having been written by Messrs. D'Ennery and Bresil.

SERAFINA CIASCHETTI, a mezzo-soprano well known to Italian opera-goers in South America, died recently at Santiago, aged 45.

THE CRYSTAL PALACE COMPANY propose to make an attempt to substitute the electric light for gas in their concert-rooms at Sydenham, Eng.

"SALVATOR ROSA," a new lyric drama in four acts, words by M. Chiaianzoni, music by Carlo Gomez, has been produced at the Argentina Theatre, Rome. The plot is based on a poetical license by which the hero is said to be in love with the daughter of the Duke D'Arcos.

THE DEATH is announced at St. Petersburg of Alexandre Villoing, teacher of Anton and Nicolas Rubinstein; and at Berlin, aged 43, of Louise Harriers Wippern, the famous vocalist.

AMUSEMENTS.

NATIONAL VARIETIES, 49TH STREET AND 8TH AVENUE.
Wm. Rihleon, Proprietor. F. A. McClane, Stage-manager. Open all the year round. Write and get a date. 33-1t*

TONY PASTOR'S. TONY PASTOR'S.
First appearance in America of CHARLES WATERFIELD, the Renowned English Character Vocalist and Instrumentalist.
SHEEHAN AND JONES, the Ash-box Inspectors.
KELLY AND RYAN, THE BARDS OF TARA,
THE SHAMROCK GUARDS.
GEORGINA SMITHSON, Protean Character Impersonator.
THE AMES, Southern Sketch Artists.
W. HENRY RICE, Burlesque Prima Donna.
THE WHITINGS, Vocal, Versatile and Musical Artists.
THE KINE BROTHERS, Banjo, Tambourine and Bone soloists.
COURTLAND SISTERS, Operatic Vocalists.
TONY PASTOR
APPEARS AT EVERY ENTERTAINMENT.
MATINEES TUESDAY AND FRIDAY. 33-1t

THEATRE COMIQUE, 514 BROADWAY.
HARRIGAN & HART ......Proprietors
NOW RANKS WITH THE FIRST-CLASS THEATRES OF NEW YORK.
Second week of HARRIGAN AND HART in Mr. EDWARD HARRIGAN'S Risible Local Drama
OUR LAW-MAKERS.
PATRICK DALY.........Mr. EDWARD HARRIGAN
PATRUCIO QUINCY DALY.........Mr. TONY HART
Edward Harrigan's new song THE DALY SERENADE. Startling effect of the Collision Scene between the FRANCIS SKIDDY and a SAILING VESSEL. Dave Braham's New Song, Dance and March, entitled 79TH BRAVE HIGHLANDERS. The Leonards, Sarony, Waters and Kelly, Fagan and Fenton, Frank Mara, De Witt Cooke, Kitty O'Neil, Crossley and Elder, Minnie Lee, John Wild, Billy Gray, John Shay. Extra Matinee Tuesday, Nov. 5, at 2. REGULAR MATINEES WEDNESDAY AND SATURDAY. 33-1t G. W. H. GRIFFIN, Manager.

THE GREAT WESTERN HOTEL, 1,313 Market st., PHILADELPHIA, is offering special rates to professional people. Its location is preferable, being directly opposite Wanamaker's Grand Depot, and contiguous to all places of amusement. JNO. K. TRAUCK, 33-4t* Proprietor.

PARK THEATRE. COMEDY.
HENRY E. ABBEY..................Lessee and Manager
LOTTA, LOTTA, LOTTA, LOTTA, LOTTA, LOTTA, LOTTA, LOTTA, LOTTA, LOTTA, LOTTA, LOTTA,
AS
LA CIGALE, LA CIGALE, LA CIGALE, LA CIGALE, LA CIGALE, LA CIGALE, LA CIGALE, LA CIGALE, LA CIGALE, LA CIGALE, LA CIGALE, LA CIGALE,
HUNDREDS TURNED AWAY EVERY EVENING.
Secure your seats in advance by mail or by telegraph. No matinees during LOTTA'S engagement, which is limited to four weeks only. 33-1t

BROADWAY THEATRE, CORNER THIRTIETH STREET.
EDGAR & FULTON............Lessees and Managers.
RESERVED SEATS (in Parquet or Balcony), 50 cents.
METROPOLITAN RENTREE OF MR. GEORGE S. KNIGHT AND THE CHARMING COMEDIENNE MRS. KNIGHT (nee SOPHIE WORRELL), in the new and local musical play, written expressly for them by Mr. Frederick Marsden, in four acts, entitled OTTO, A GERMAN, supported by their own company specially selected for the piece. They have proved the most successful financially throughout the country, having so far drawn $50,000.
∴ Incidental to the play MR. and MRS. KNIGHT will appear in all their popular specialties. 33-1t

STANDARD THEATRE, BROADWAY AND THIRTY-THIRD STREET.
W. HENDERSON..............Proprietor and Manager
LAST FIVE NIGHTS OF THE GREAT FAVORITE J. K. EMMET AS FRITZ.
Saturday evening, Nov. 9, the new and powerful drama, ALMOST A LIFE. Eben Plympton, Gustavus Levick, Ben Maginley, Charles Leclercq, B. T. Ringgold, H. A. Weaver, W. H. Collings, Maude Granger, Rose Osborne, Virginia Buchanan, Carlotta Evelyn and others. 33-1t

FIFTH-AVENUE THEATRE.
Lessees and Managers..............FISKE & HARKINS
POSITIVELY LAST WEEK.
MODJESKA. MODJESKA. MODJESKA. MODJESKA.
Monday and Tuesday, CAMILLE.
Wednesday and Thursday, FROU-FROU.
Friday, HER FAREWELL BENEFIT.
Saturday, HER FAREWELL MATINEE.
∴ NOV. 11, EDWIN BOOTH as HAMLET. 33-1t

ARCADE GARDEN
VARIETY THEATRE,
36 NEWARK STREET, JERSEY CITY.
JOHN McLAUGHLIN..............................Proprietor
W. S. WEED.....................................Stage-manager
Will open Nov. 11. Good talent wanted. 33-4t*

BOWERY THEATRE.
FERDINAND W. HOFELE..............................Manager
MISS ROSE EYTINGE, supported by MR. CYRIL SEARLE, in ROSE MICHEL.
To conclude with the comedy drama, in two acts, DOMINIQUE THE DESERTER.
SATURDAY, LED ASTRAY MATINEE.
The election returns will be given from the stage. 33-1t*

NIBLO'S GARDEN THEATRE.
EDWARD F. STARIN............Proprietor and Manager
E. G. COTTON..............................Business-manager
MONDAY, NOV. 4, positively last week of the greatest spectacular success in New York for years, Kiralfy Bros.' great Production, THE DELUGE, with its wealth of gorgeous scenery, costumes, effects, grand ballet, marches and most powerful cast. Every evening at 8. Wednesday and Saturday Matinee at 2 P. M. 33-1t*

ACADEMY OF MUSIC, Fourteenth street and Irving place,
ELEVENTH ANNUAL BENEFIT of NEW YORK LODGE, NO. 1,
B. P. O. ELKS. B. P. O. ELKS. B. P. O. ELKS.
THURSDAY AFTERNOON, NOV. 21, 1878, commencing at one o'clock precisely.
The Committee of Arrangements take pleasure in announcing this GREAT AMUSEMENT FESTIVAL OF THE YEAR, on which occasion all the Novelty and Talent in the Metropolis will participate through the kind permission of their respective managers, forming in all one of the MOST POWERFUL AND ATTRACTIVE ENTERTAINMENTS EVER GIVEN IN THIS COUNTRY.
Further particulars in future announcements. 33-1t

SAN FRANCISCO MINSTRELS OPERA-HOUSE,
BROADWAY AND TWENTY-NINTH STREET.
THE GREATEST SHOW ON EARTH.
First appearance of the Musical Comedians WESLYN AND CASEY.
Birch, Wambold, Backus, Thatcher, Ryman, Russell, Frillman, Stevens, Ricardo, Raymond and Johnson, and Powers in new songs, scenes etc.
SEATS SECURED. MATINEE SATURDAY at 2 o'clock. 1t*

MOZART THEATRE, FULTON AND SMITH STREETS, BROOKLYN.
MISS ELIZA NEWTON in her sensational drama THE RENEGADE, and the farce of SALLY SCRAGGS.
Twenty first-class Variety Artists in Olio. Sensational Stars, with good Dramas or Burlesques, and Specialty Artists can secure dates by addressing MR. A. R. SAMUELLS, Manager, or H. J. CAMPBELL, Business-manager. 33-1t*

THEALL & CARTON'S NOVELTY THEATRE,
FIFTH STREET AND SOUTH FOURTH, BROOKLYN, E. D.
SEASON COMMENCED SEPT. 16.
VARIETY AND DRAMATIC STARS and COMBINATIONS WISHING DATES, WRITE IMMEDIATELY. 32-4t-tf

THEATRE BRIGHTON, 1,232 BROADWAY.
Patronized by the elite of New York.
FIRST-CLASS COMBINATIONS CAN SECURE TIME ON GOOD SHARING TERMS.
N. B.—Variety artists having dates at the above theatre will consider them canceled, without further notice.
22-13t* COL. G. W. WARREN, Manager.

ABERLE'S TIVOLI THEATRE, Eighth street, between Second and Third avenue.
JACOB ABERLE..............................Proprietor
THE LEADING VARIETY AND ONLY LEGITIMATE MUSIC HALL IN THE CITY. OPEN ALL THE YEAR ROUND.
The largest and best company in the city. 60 FIRST-CLASS STARS. Burlesque, Ballet, Olio, Gymnastic, Pantomime. First-class artists only desiring engagements, address as above. 21-tf

P. T. BARNUM'S Greatest Show.
TWO PERFORMANCES DAILY, AT 2 AND 8 P. M., AT GILMORE'S GARDEN.
First Appearance. { WOODA COOK, the Equestrian. MARQUISE, Brazilian Rider. HERBERT BROS., Acrobats. MISS EMMA LAKE.
EDUCATED STALLIONS AND GREAT ATTRACTIONS RETAINED.
MUSEUM, MENAGERIE, AQUARIUM AND AVIARY.
Admission 25 cents or 50 cents. Reserved numbered arm-chairs, cushioned, 25 cents extra. Children under nine years, 25 cents. Doors open at 1 and 7 P. M. Grand Entree, one hour later. 33-1t*

FIFTH-AVENUE HALL,
ADJOINING FIFTH-AVENUE HOTEL, 24TH STREET, TO LET BY THE DAY OR LONGER TERM for concerts, lectures or popular entertainments. Apply to
33-1t C. S. PECK, 8 West Twenty-fifth street.

HARRY MINER'S NEW THEATRE, 165 and 167 Bowery, New York.
Artists please address HARRY MINER, Sole Proprietor and Manager. 24-tf

HAYMARKET THEATRE, COR. 30TH ST. AND 6TH AV., NEW YORK.
ANDY BLAIR - - - - Manager
FRANK BUDWORTH - Stage-manager
The Finest Theatre in the World.
Artists wishing dates will apply immediately and state lowest salary. Address as above. 30-1t-tf

THE LONDON. 235 AND 237 BOWERY, OPPOSITE PRINCE STREET
THEATRE OPEN ALL THE YEAR ROUND.
Artists wishing one or two weeks, please address as above. ARTISTS OF ABILITY AND REPUTATION will do well to APPLY AT ONCE FOR DATES. 1-tf

VOLKS' GARDEN VARIETY THEATRE,
199 BOWERY, OPP. SPRING. 201
The London Music Hall of America.
OPEN THE YEAR ROUND.
MRS. PAUL FALK..............................Proprietress
WM. T. GIESELBERG..............................Manager
CAPT. GEO. T. SHAW..............................Stage-manager
First-class talent wanted at all times. Those having engagements must send in their business one week in advance, or they will be erased from the books. All communications answered. Address
22-tf MRS. PAUL FALK.

LEW JOHNSON AND J. H. ROSS' JUBILEE COMBINATION were billed for Morris, Minn., Oct. 20, Willmar 21, Litchfield 22. Two good colored song-and-dance Men that are capable of taking the end and do general biz are wanted at once. State lowest salary. Address
33-1t* MANAGER LEW JOHNSON, St. Paul, Minn.

FRED MILES, Double Bass and Tuba Player, can be engaged.
33-1t* Address FRED MILES, Box 44, Pulaski, N. Y.

TO SINGING SOUBRETTES. AN ESTABLISHED DRAMATIC COMBINATION has an opening for a FIRST-CLASS SOUBRETTE. Must be YOUNG, PETITE, ATTRACTIVE AND A COMPETENT VOCALIST.
This is addressed to PROFESSIONALS who know their business; novices and "society" ladies not solicited. Address, stating lowest salary (all expenses paid by management), MELODRAMA,
33-1t Care of CLIPPER office.

WHO STRUCK JOHNNY PATTERSON, the would-be champion clown? I am no hotel-parlor clown. The run would be too short, and blocks would be too low; but under the tent in the ring, where I would be pleased to meet you, I don't think I would need a net to catch you. I would have you down so fine it would be necessary to have a fine sieve to keep you from going through. Yours truly, PETE CONKLIN, America's Own Clown and Jester, of Burr Robbins' Great Show. Permanent address, 708 South Washington square, Philadelphia. 33-1t*

WANTED IMMEDIATELY, FOR THORNE'S COMEDY COMPANY, to support the Southern favorite MISS BONNIE MEYER, a good Leading man; none other need apply. State lowest salary at once. Address J. H. THORNE, Manager, Danville, Va.
Would like to hear from Edwin Stuart. 33-1t*

MLLE. LEONTINE, DANSEUSE AND PANTOMIMIST, at liberty until Dec. 1.
33-1t* Address 225 MONROE ST., Philadelphia, Pa.

T. L. FITCH, ASSISTANT-MANAGER, W. W. COLE'S N. Y. AND N. O. CIRCUS AND MENAGERIE.
33-1t* Address No. 142 West Adams street, Chicago, Ill.

METROPOLITAN THEATRE,
LATE NEW CHICAGO THEATRE,
CLARK STREET, OPPOSITE SHERMAN HOUSE,
CHICAGO, ILL.
WM. EMMETT - - - - - - - - - Sole Lessee and Manager
EMMETT, FAY & GARDNER - - - - - - - - - - Proprietors
THE ABOVE ESTABLISHMENT IS NOW BEING HANDSOMELY REFITTED, REFURNISHED AND REDECORATED, REGARDLESS OF ALL EXPENSE, AND
WILL OPEN FOR THE FALL AND WINTER SEASON
MONDAY, NOV. 11,
AS A FIRST-CLASS
VARIETY AND VAUDEVILLE THEATRE.
WANTED,
STRICTLY FIRST-CLASS SPECIALTY ARTISTS
ONLY, FOR BOTH THE ACADEMY OF MUSIC AND THE METROPOLITAN THEATRE.
ADDRESS ALL COMMUNICATIONS WM. EMMETT.
33-1t ACADEMY OF MUSIC, CHICAGO, ILL.

"THE RED FLAG," a lecture on Communism; "Tramps," a serio-pathetic-humorous lecture, and "Almost a Nabob," a burlesque society lecture, for sale. Also Lectures, Sketches, Burlesques, etc., written to order. Address R. W. WAYNE,
33-1t* Mendota, Ill.

ADELPHI THEATRE, HAMILTON, ONT.,
OPENS ON OR ABOUT MONDAY, 11TH OF NOVEMBER
SPECIALTY ARTISTS IN ALL BRANCHES OF THE PROFESSION, write at once. Salaries low, but sure.
Address SAGE RICHARDSON, Stage-manager.
JOSEPH BARNES, Proprietor. 33-1t

SEND 10 CENTS for sample package of all the Latest Songs and Ballads to HENRY J. WEHMAN, Song Publisher, 961 De Kalb Av., Brooklyn, N. Y. 33-1t*

MILWAUKEE THEATRE.
WARREN SWETLAND..........Proprietor and Manager
LEW BENEDICT..............................Stage-manager
ARTISTS OF ACKNOWLEDGED ABILITY CAN ALWAYS SECURE AN OPENING.
NO ROOM FOR GYMNASTS. NO WINE-ROOM CONNECTED.
Address WARREN SWETLAND,
33-1t-tf Milwaukee, Wis.

SOLO AND VARIETY PIANIST AND XYLOPHONE-PLAYER at liberty. Responsible parties, address GEO. REYNOLDS, Gouverneur, N. Y.*

IGNATIUS O'BYRNE, WITH AGNES WALLACE-VILLA COMBINATION, SEASON 1878 AND '79.
Address Box 25, Wilmington, Del. 33-1t*

NOTICE TO MANAGERS AND AGENTS.
I would like to hear from First-class Attractions for THANKSGIVING and CHRISTMAS NIGHT in Meriden, a city of 18,000 inhabitants, and in a large manufacturing city on New York and Boston Railroad, eighteen miles from New Haven, the same from Hartford. Prefer spectacular pieces.
"Divorce" and "Article 47" have never been played here. They would draw big money. Or Pantomime.
Please address to DELAVAN & SPEARES,
33-2t P. O. Box 383, West Meriden, Ct.

GREAT SUCCESS OF THE CAHILLS—ANDY and CARRIE—at the Olympic Theatre, Brooklyn, N. Y., in their new and original act "Practicing for the Concert," in which they play a number of musical instruments.
A CARD.—This lady and gentleman have just closed a very successful engagement at my house, and I cheerfully recommend them to managers as sure paying cards.
Respectfully, PIERCE L. JARVIS,
33-1t* Manager.

GREAT LONDON SHOW.
NOTICE
All performers and people engaged to go South with the LONDON SHOW are hereby notified to report at PHILADELPHIA ON SATURDAY MORNING, NOV. 9, 1878.
33-1t* JOHN J. PARKS & CO.

FEMALE TALENT WANTED IMMEDIATELY in every branch of the profession, especially first-class Vocalists, serio-comic or balladist. Address (or call) HARRY HILL'S THEATRE, corner Houston and Crosby street, N. Y. 33-1t*

HARRY WESTON, BUSINESS MANAGER, disengaged.
33-1t* Address No. 12 CLINTON PLACE, New York.

AN ADVERTISING AGENT, WITH EXTENDED EXPERIENCE, desires a situation with any kind of an attractive exhibition. For the past ten years has been employed as press agent for the two largest tented shows in the country.
Address AGENT, LIBBY HOUSE, Fourth avenue and Twenty-seventh street,
33-2t* New York City, N. Y.

PROFESSIONAL BOARDING-HOUSE, NO. 11 PRINCE STREET, N. Y., By Mrs. FITZGERALD. Terms to suit the times, and good satisfaction given. 33-1t*

WANTED—A FULL DRAMATIC COMPANY FOR "LA CIGALE," to travel for short season; also TWO UTILITY LADIES.
Apply immediately to DRAMATIC BROKERS' AGENCY.
CHAS. L. HOWARD, Manager,
33-1t* 27 Bond street

A B-FLAT CORNET-PLAYER wishes situation with reliable manager; can lead band and play cornet solos in street or concert if desired. Address
33-1t* C. RIGGS, Hopkins, Mo.

WANTED IMMEDIATELY—a Full Dramatic Company. Address MANAGERESS, West Liberty, Ohio. 33-1t*

WANTED AT ALL TIMES—Male and Female Talent at the Globe Concert Hall, Coldwater, Mich. D. G. WARD. 33-1t*

FOR SALE—"B" AND NEW "C" BERTLING CLARIONETS, Reasonable; Ger.-sil. keys, rings; cocoa wood; perfect tune. Also, string band books, standard dance music, for nine instruments. J. T. DUFFY,
33-1t* 150 17th street, Brooklyn, N. Y.

MISS LENA MARSH, Walking ladies and respectable business. No objection to travel. 213 West Madison street, Room 12,
33-1t* Chicago, Ill.

NOTICE TO PROFESSIONALS.—The undersigned have been guests of the Southern Hotel, Broadway and Third street, next door to Grand Central Hotel, for some weeks past, and cheerfully recommend it as first-class in all its appointments, meeting all the requirements of Professionals as to RATES and every other respect:
James Barlow, William Barlow of Barlow Brothers, Frank Suydam, Eugene Suydam, of Suydam Bros., Bonnie Runnells, Burnell Runnells, Murphy and Morton, 4 Leotards 4, Avery and Larue, Thos. Bough, Shed Le Claire, De Witt Cook. 33-1t*

ORCHESTRA PARTS to "Ixion," "French Spy," and "Uncle Tom's Cabin" for sale low. NED STRAIGHT, 292 Mulberry street. 33-1t*

WANTED—Living Curiosities of all kinds; with paintings preferred. Address JOHN F. HOVEY, 142 Forsyth street, N. Y. 1t*

A YOUNG MAN WOULD LIKE TO CORRESPOND with a young lady in the legitimate dramatic business. Address BRUTUS BOOTH, care of CLIPPER. 1*

SONGS, DRAMAS, Burlesques, Lectures, etc., written to order.
Apply to WM. R. WATTS,
33-1t* 15 West Houston street, New York.

CARD. Washington Hall Varieties, Schenectady, N. Y.; J. Y. Teller, Proprietor; Fred Wenzel, Stage-manager. Open for the Fall and Winter Season. Ladies wanted at all times. Salaries low, but sure. Address as above. 33-1t*

WANTED—Johnny Bartley and lady, for variety business. Winter job, at Columbus, O., Address, with lowest salary, [33-1t*] JAMES O'NEIL.

M. J. GORMAN, Ventriloquist.—Kate is now residing at No 1,331 Juniata street, City. She would like to hear from you. 33-1t*

HAVING ENGAGED in other business, I will sell or rent my "LONDON GHOST SHOW," all complete. Paintings, etc., ready for use.
Address or call at Occidental Hotel, Broome street and Bowery, New York City. [33-1t*] JAMES T. JUKES.

WINCHESTER, VA. GENTS, your baggage handled at REASONABLE RATES, cared for and HANDLED CAREFULLY.
CAPPER'S BAGGAGE EXPRESS.
WAGONS Nos. 1 AND 2. 33-1t*

WANTED IMMEDIATELY and at all times—Female Talent in all branches. Write and get a date. Would like to hear from Little Dot, Mlle. Emaline and Lotta Montford.
Address GEO. H. FOSTER, Manager Globe Theatre, Edgefield, Tenn. 33-1t

TO THE PROFESSION. Just published, SAUL SERTREW'S NEW BOOK OF VARIETY ACTS AND SKETCHES, price 50 cents. Mailed to any address. SAUL SERTREW,
33-1t* 26 Clinton place, N. Y.

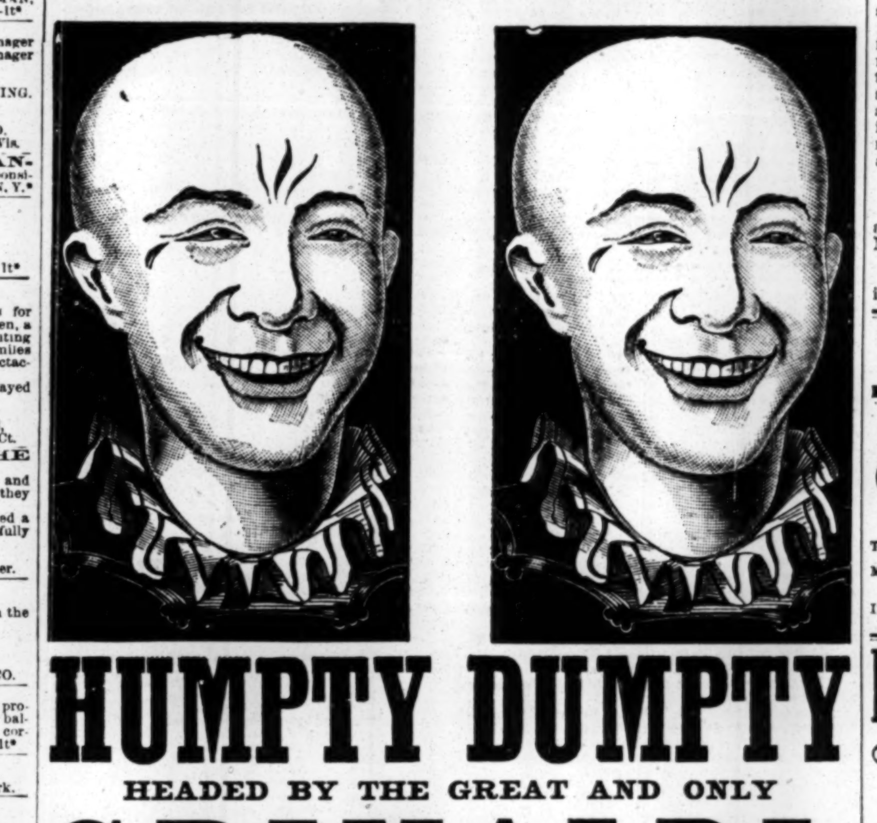
SONGS AND SKETCHES of every description written. Irish songs a specialty. New songs constantly on hand. RICHMOND & CONROY, 228 Wooster street, N. Y. 33-1t*

DORA ST. CLAIR, JUVENILES OR SOUBRETTES, at liberty after Nov 9. Address 104 Waverly place, N. Y.,
33-1t* or BROWN & BARNES.

TREMENDOUS SUCCESS OF THE CARROLLS, JOHNNY, VERONA,
at the London, New York. The Great Ethiopian Comedian and the Operatic Queen. Received with shouts of applause in their different specialties and the laughable sketch entitled PINK DOMINOS. Open at Ward's Opera-house, Newark; Shelby's, Buffalo; Boylston, Boston. Direct all letters in care of CLIPPER. 33-1t*

Charles Missenharter
MANUFACTURER OF THE CELEBRATED EXCELSIOR BAND INSTRUMENTS.
HIGHEST MEDAL AWARDED at the EXHIBITIONS OF LONDON, PARIS, PHILADELPHIA, SAN FRANCISCO, and the AMERICAN INSTITUTE, New York. Address 327 Bowery,
[33-1t*] New York.

ALWAYS THE BEST.
SEASON OF 1878--'79.
THE ORIGINAL AND ONLY
NICK ROBERTS'



HUMPTY DUMPTY
HEADED BY THE GREAT AND ONLY
GRIMALDI,
THE BEST ACROBATIC TRICK CLOWN IN AMERICA,
the very Quintessence of Comicalities, whose presence on the stage is always the sign of uproarious mirth.
CONSTANTINE, the best Facial Clown in the World.
TWO CLOWNS Who will positively appear at every performance.
Miss Grimaldi, the accomplished and fairy-like Columbine, representing in her fascinating movements the very "poetry of motion."
Joseph Harris, the Monarch of Pantaloons—the Clown's worthy compeer in the manufacture of laughter and merriment.
CHARLES W. RAVEL, the model of graceful and lively Harlequins, whose agile movements help to carry out the jollity and hilarity of the Pantomime. This peculiar department has never been surpassed.
MISS ANNIE FOX, the beautiful Fairy Queen, introducing a selection of her own Serio-comic Vocal Specialties.
WILLIAM ASHTON, India rubber Sprite, and most accomplished Athlete living.
MLLE. MARIETTA ZANFRETTA, the acknowledged Queen of the Tight Rope.
MISS JENNIE MIACO, presenting her usual refined Songs-and-dances and Skipping-rope Jig—a pattern for all, and, being original, a copy of none.
MLLE. BLANCHE SIEGRIST and her Troupe of Educated Dogs, the very best ever presented to the American public.
ASHTON AND MIACO, WILLIAM AND THOMAS. Wonderful Double Horizontal-bar Exercise.
ROBERT HONEYWOOD, WILLIAM ERRINGER, MISS EMILIE REGAN, YOUNG AMERICA, THOMAS BROWNING, F. HILDEBRAND, EMMA ALMONTE, BEN HOFFMAN, MAST. ROBBIE S. ROBERTS,
not forgetting the greatest of all attractions, secured at an enormous expense, the most wonderful and original
SIEGRIST CHILDREN, LOUIE, TONY AND WILLIE.
The exploits of these diminutive artists almost surpass description, yet they are executed with such infantile grace and perfect confidence that they may be witnessed without exciting the least nervousness or anxiety on the part of the spectator. Thus forming the
BEST PANTOMIMIC AND SPECIALTY COMPANY
EVER BROUGHT TOGETHER IN THE UNITED STATES for TALENT, VARIETY, NOVELTY and AMUSEMENT.
THE ORCHESTRA under the immediate direction of EMIL O. WOLFF.
N. D. ROBERTS . . . Proprietor and Manager
ROUTE: Dayton, O., Nov. 4, Springfield, O., 5, Fort Wayne, Ind., 6, Lafayette, Ind., 7, Terre Haute 8, 9, Chicago (Haverly's) 11, one week; Cincinnati Grand Opera-house 18, one week.
33-1t GEO. S. SYDNEY, Agent.

ORRIN BROS. & CO.,
METROPOLITAN CIRCUS,
NOW OPEN IN HAVANA.
NEXT COMPANY LEAVES NEW YORK NOVEMBER 14.
TALENT WANTED.
ADDRESS TO ASHLAND HOUSE, FOURTH AVENUE, NEW YORK.
N. B.—CONSIDER SILENCE A POLITE NEGATIVE. 33-1t

BROOKLYN VOLKS' THEATRE.
HYDE & BEHMAN . . . Proprietors.
MONDAY, NOV. 4. LOOK AT THIS COMPANY:
WATSON AND ELLIS, LITTLE MAC, MISS ALICE SOMERS, LITTLE MAC, McDERMOTT & SHEEHAN, MURPHY & MORTON, ACHILLE PHILLION, CHAS. ROGERS and ANNIE HINDLE, CALLAHAN & DALY, THE NEW BIG 4, DAVE OAKS, MATTIE VICKERS, BRYANT & WILLIAMS, E. D. GOODING.
VOGLER'S ORCHESTRA. FIRST-CLASS ARTISTS address as above. 33-1t*

SPECIAL NOTICE.
We have just received, per steamer Ville de Paris, a large and select line of a very superior quality of
REAL FRENCH COTTON TIGHTS.
This is an article of a decided choice nature. They are the same goods that held the market value for years at $7.00 per pair; but, wishing to go in accordance with the times, we are offering the same at $4.50 PER PAIR.
We have also reduced the price of Gold and Silver Spangles, all sizes, to $1.85; the former price, $2.25.
I. BLOOM & BRO., 338 and 340 Bowery, N. Y.
P. S.—Our Fall Illustrated Catalogue for 1878 79 will be ready in a few days, which will be sent free on application. 1t

TREMENDOUS HIT OF THE GREATEST OF ALL MUSICAL ARTISTS,
SMITH AND BYRNE,
at the New National Theatre, Philadelphia. Open at Tony Pastor's Nov. 11.
N. B.—We still retain the two cornets. 33-1t*

BETTER THAN GOLD!
Managers and traveling agents of theatre, opera and show companies will find it better than gold in their pockets if they are going west, north or northwest of Chicago to call upon or write to J. H. MOUNTAIN, City Passenger Agent of the
Chicago and Northwestern Railway,
62 CLARK STREET, CHICAGO.
This is by all odds the best road between Chicago and Omaha, Chicago and St. Paul, Chicago and Milwaukee, and Chicago and all points in the West or Northwest. It deals liberally as to rates with all show companies, and is patronized by the best-posted managers that come West. This is the only line that runs the
PULLMAN HOTEL-CARS
west of Chicago, the PULLMAN SLEEPING-CARS north of Chicago, and PARLOR-CARS between Chicago and Milwaukee. Its lines reach all the important business centres of the great West.
Boston office, 5 State street; New York office, 415 Broadway; San Francisco office, 2 New Montgomery street.
MARVIN HUGHITT, General Manager.
W. H. STENNETT, General Passenger Agent.
27-26t* W. A. THRALL, General Ticket Agent.

WANTED—COMEDIAN AND SOUBRETTE (singers preferred); also AGENT that knows small towns in New York State. Address MANAGER,
33-1t* 218 South Fifth street, Brooklyn, E. D.

BRAINS FOR SALE: HUMOROUS Lectures, Songs, Burlesques, Stump-speeches, Sketches, and Dramatic Work of every name and nature (entirely original) prepared at short notice by E. MASON JR., 143 North 10th street, Phila.
Refer to Col. Wood, Billy Arlington, Wm. Davidge, the Keen Bros., and press generally. 33-1t*

THE RECOGNIZED THEATRE.
FORT WAYNE, IND.,
Academy of Music, formerly the Rink,
entirely refitted and rebuilt, new scenery, elevated floor, etc.
GRAND OPENING NOV. 2, BY
BARNEY MACAULEY
and FULL DRAMATIC COMPANY. MUSIC for this occasion furnished by a portion of THEODORE THOMAS' ORCHESTRA. Managers consulting their best interests should address JOHN D. OLDS, Proprietor.
THE ACADEMY OF MUSIC controls the best BILL-BOARDS, WALLS, etc.
The following companies are booked: N. D. Roberts' "Humpty Dumpty" Troupe, Hon. Robt. Ingersoll, G. R. Wendling, Hess' Opera Troupe, Thomas' Orchestra and Quartet, Tony Denier Pantomime Company, Salsbury's Troubadours. 33-2t

FOLLY THEATRE COMPANY.—Dramatic rehearsals of the company every day at 11 A. M., Ballet at 2 P. M., at TURN HALL, Fourth street, between Second and Third avenues.
MONS. ZAVISTOWSKI, NINON DUCLOS. 33-1t*

LADIES AND GENTLEMEN taught Trapeze Rings for the Stage, Somersaults, etc.
33-1t* WILL Z. RIPLEY, 8 Bond street, City.

WANTED—A Lady who sings Alto to join a Gentleman in Duets, Sketches, etc., etc. Address
33-1t* MUSIC, care of CLIPPER.

TONY PASTOR'S TRAVELING COMPANY,
NOW PERFORMING AT
TONY PASTOR'S NEW THEATRE
FOR THE FALL AND WINTER SEASON.
The Next Annual Tour will Commence Early in April, 1879.
ARTISTS DESIRING ENGAGEMENTS, EITHER FOR NEW YORK OR WITH THE TRAVELING COMPANY, can address TONY PASTOR,
29-tf TONY PASTOR'S NEW THEATRE, 585 AND 587 BROADWAY, NEW YORK.

Sixteenth Week and Tremendous Success OF
PETRIE AND FISH,
"THE KRANKY KOONS,"
IN LONDON, ENGLAND.
Just Closed Highly Successful Engagements at the following Theatres:
BEDFORD MUSIC HALL, ROYAL VICTORIA PALACE (specially engaged for "Uncle Tom's Cabin"), METROPOLITAN THEATRE, ROYAL FORESTERS' MUSIC HALL, HARWOOD'S THEATRE OF VARIETIES.
Re-engaged Everywhere. No Open Dates until May, 1879.
Monday, Oct. 21, appear at the following places nightly (4): ROYAL FORESTERS' (re-engaged), 10.10 P. M. VARIETIES THEATRE, 9.25 P. M. HARWOOD'S (re-engagement), 8 P. M. COLLINS' MUSIC HALL, 11.10 P. M.
Engaged for the Oxford Music Hall Christmas.
SEVERAL NEW AND ORIGINAL ACTS WRITTEN EXPRESSLY FOR US HERE. NEW, ECCENTRIC AND QUAINT MAKE-UP.
A Few Notices from the London Press:
THE LONDON MUSIC HALLS.
THE OXFORD.—Here again Mr. Jennings had hit upon material of the right sort, for Petrie and Fish are decidedly a couple of the most extraordinary knockabout Niggers we have encountered in recent years. They seem altogether indifferent to blows and bumps, kicks they look upon as a luxury, and bangings and thumpings which would in the case of any ordinary mortal be succeeded by a stretcher, the hospital, bruises and broken bones and bandages, are by them regarded as delicacies which are by no means to be despised.—LONDON ERA, Aug. 18, 1878.
ROYAL VICTORIA PALACE, ("UNCLE TOM'S CABIN").—Messrs. Petrie and Fish, though savoring very much of the London Music Halls, are two exceedingly clever performers, full of life and drollery. Their acrobatic embellishments to the songs provoke roars of laughter.—LLOYD'S WEEKLY LONDON NEWSPAPER, Sept. 29, 1878.
VICTORIA THEATRE—"UNCLE TOM'S CABIN."—Then we have Messrs Petrie and Fish, "the great American Negro artists," who, it is stated, make their first appearance in England. We alluded very recently to the doings of these long legged dusky gentlemen at a performance at the Oxford. The good opinion we then expressed concerning their merits as "knockabout" Niggers we are prepared firmly to endorse. They also found their reward in repeated shouts of hilarity and in enthusiastic cheering.—LONDON ERA, Sept. 29, 1878.
LONDON, ENG., Oct. 19, 1878. N. B.—REGARDS TO ALL FRIENDS. 33-1t

"YANK" ADAMS, ESQ.
DEAR SIR.—It is with pleasure that I pen you these few lines, and have the opportunity of saying to you that I consider you as fine a CARD as there is at present on the American stage. My business during your engagement has overreached my utmost expectations, notwithstanding it was the week before the election, and one of the dullest weeks during all the amusement season, when all managers complain, and I must admit I always have had reason before this; and believe me when I say I will do all in my power to further your interest, as I consider you have mine the past week—also my bank account. You can use my name to any manager you see fit so to do, and I will find time, whenever you wish it, to write to any or all of them in your behalf if they require references; and in conclusion I hope you will so arrange your route as to appear for me at my theatre again—THE SOONER THE BETTER. With this brief acknowledgment of my esteem for you as a gentleman and an artist, believe me
Yours respectfully
Nov. 2, 1878. HARRY MINER.
By an ingenious contrivance, table can be placed in position on the stage in 60 seconds, and act viewed by entire audience, no matter where seated.—VOLKS' THEATRE, Brooklyn, N. Y., Nov. 11.
F. T. MAGUIRE, Manager for "Yank" Adams, starts on trip West this week to arrange dates. Special attraction at American Museum and New Vaudeville Theatre, Philadelphia, Pa., for its second week, of "Yank" Adams. 33-1t

A GRAND OVATION.
RE-ENGAGED EVERYWHERE.
THE MERRY SWISS COUPLE,
BURT CLARK AND CHAS. EDWARDS
IN THEIR GENTEEL GERMAN MUSICAL SKETCHES, REFINED VOCAL DUETS, GUITAR SOLOS, TYROLEAN SONGS, WARBLINGS, ETC., ETC.
The only artists introducing this peculiar line of business. ENDORSED by the FOLLOWING PROMINENT MANAGERS:
CARD.—NEW YORK, Nov. 2, '78.—It affords me great pleasure to testify to the beauty and artistic finish of MESSRS. CLARK & EDWARDS' specialty. They have proved a decided success at my house.
Respectfully, TONY PASTOR.
CARD.—PHILADELPHIA, Oct. 26, '78.—MESSRS. CLARK AND EDWARDS, who just closed here, made a big hit. I can cheerfully recommend them. Respectfully, THOMAS F. KELLY, New National Theatre, Phila.
Permanent address care of CLIPPER Office. 33-1t*

MLLE. VIOLETTA AND HOLLAND BROS.,
GREAT GYMNASTS,
NOW MEETING WITH BIG SUCCESS.
OPINIONS OF THE PRESS:
COMIQUE THEATRE.—The novelties proved very acceptable at this house, the principal features being the acrobatic feats of the Holland Brothers, acknowledged artists, whose feats were at once graceful and bold; and the wonderful trapeze act of Mlle. Violetta Holland.—ST. LOUIS GLOBE-DEMOCRAT, Oct. 22.
THEATRE COMIQUE.—The performance at the Comique Sunday night opened before a large audience, and was one of the best of the season. The main attractions this week are Mlle. Violetta and the Holland Brothers in clever acrobatic acts.—ST. LOUIS JOURNAL, Oct. 22.
Responsible managers, address care of CLIPPER office. 33-1t*

TO MANAGERS OF FIRST-CLASS VARIETY THEATRES.
REDMOND AND LANE,
BLACK AND WHITE FACE SPECIALTY ARTISTS, ECCENTRIC COMEDIANS AND DANCERS, IN NEW AND ORIGINAL SPECIALTIES, ARE AT LIBERTY TO ARRANGE WITH RESPONSIBLE MANAGERS FOR THE FALL AND WINTER SEASON.
Managers wishing a good attraction for their theatre should address us at once.
33-1t* REDMOND AND LANE, 254 Hanover st., Boston. After Nov. 9, Allegheny House, Philadelphia, Pa.

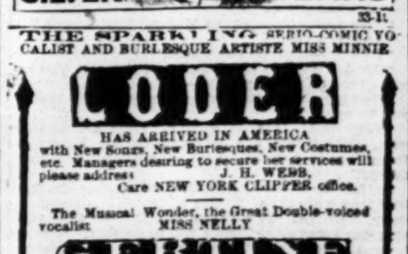
CARRIE VOOS,
MUSICAL ARTISTE,
would like to negotiate with first-class managers only. Solos on the Violin, Xylophone, Violeon, and an entirely new Italian Instrument, called "Occarina," played only by this lady.
"Great hit" at the WINDSOR THEATRE, in this city, last week. Address 47 Eldridge street, New York City.
I cheerfully announce to all interested that the entertainment of MISS CARRIE VOOS, the Musical Queen, is excellent in every way, and I shall always be happy to play her at any theatre where I may be interested, and at any time.
BOBBY NEWCOMB,
33-1t* Manager Windsor Theatre.

WIGS First part, Old Man, Close-crop (silk plush), End and stump Speech Wigs, $1 each. Fright Wigs, $2. Irish wig and whiskers (human hair), $3.50. Dutch Wig and Whiskers, $3.50. Character Wigs of all styles from $1.50 up. Send hat size. N. B.—Would state that I have no connection with any other Leavitt in the business. Goods sent C. O. D. or on receipt of P. O. order.
33-1t* ANDY LEAVITT, 123 West 54th street.

NEW MUSIC HALL,
MATTEAWAN, N. Y.
OPPOSITE LARGE HAT WORKS. CAPACITY, 700.
Good stage, scenery and gas.
33-4t* JOHN T. GEROW, Proprietor.

WANTED
one Serio-comic, one Song-and-Dance Lady, two Song-and-dance Men to do end and general biz; must dress well on and off the stage; season twenty-six weeks, going South, to open Dec. 23. Address, stating lowest salary including expenses, to HARRY MARTEN,
63 West Madison street,
33-1t* Chicago, Ill.

FREE
We will send FREE ONE GOOD BANJO STRING and a printed sample of our Music, also a Model Love-letter, to any address, for one three-cent stamp to pay postage. Address the
DIME BANJO MUSIC COMPANY,
33-1t* 203 and 205 Fulton st., Brooklyn, N. Y.



33-1t

THE SPARKLING SERIO-COMIC VOCALIST AND BURLESQUE ARTISTE MISS MINNIE
LODER
HAS ARRIVED IN AMERICA
with New Songs, New Burlesques, New Costumes, etc. Managers desiring to secure her services will please address J. H. WEBB, Care NEW YORK CLIPPER office.
The Musical Wonder, the Great Double-voiced vocalist MISS NELLY
GERTINE
is now on her way to this country, and will arrive in New York for the first time about the end of November. This young and grand artiste can be engaged through her sole agent,
J. H. WEBB, Care NEW YORK CLIPPER office.
The Champion Lady-walker of the World, the renowned MADAME
ANDERSON
has arrived in America. Accounts of her remarkable long and short distance walking-matches sent on application to managers by addressing her business-manager, J. H. WEBB,
33-2t Care NEW YORK CLIPPER office.

COMING EAST.
HARRY BECKWITH,
GENTEEL COMIC AND MOTTO VOCALIST, after one year and one-half's engagement in the Far West. He would be glad to hear from managers. First-class traveling party preferred. Address 353 West Madison street, Chicago, Ill. After Nov. 11, care of CLIPPER. 33-1t*

HARRY EADES,
FACIAL ARTIST, AND
ECCENTRIC, COMIC AND CHARACTER VOCALIST,
having just closed a very successful season with Pullman & Hamilton's Great London Sensation, states that he can be engaged at once with some good, reliable HALL SHOW. Parties going West preferred. Address,
33-1t WALNUT HOUSE, Cincinnati.

THEATRE COMIQUE,
Kansas City, Mo.
THE ONLY LEGITIMATE VARIETY THEATRE WEST OF ST. LOUIS.
OPEN ALL THE YEAR ROUND.
VALENTINE LOVE - - Sole Proprietor
Vacant dates for Dramatic Stars and Combinations, and first-class Specialty Artists, male and female. Vacancies for ladies at all times. Write and secure a date. 33-4t

SPRAGUE'S
ORIGINAL GEORGIA MINSTRELS.
IMMENSE SUCCESS.
CROWDED HOUSES AND DELIGHTED AUDIENCES GREET THIS
MODEL ORGANIZATION OF ETHIOPIAN STARS
THE LARGEST, BEST AND ONLY COMPLETE TROUPE OF
ALL COLORED ARTISTS,
WITH THE BEST BAND AND THE GREATEST STREET PARADE OF ANY MINSTREL TROUPE ON THE ROAD.
This troupe sail for Havana, Cuba, from New York City, on Saturday, Nov. 16, under an engagement with the Orrin Bros. Will return about the 15th of Jan., 1879.
Managers of Opera-houses having open dates after Jan. 15, 1879, either on percentage or rental, will please address
33-1t* Z. W. SPRAGUE, Proprietor and Manager, care National Printing Co., Chicago, Ill.

SEND FOR THE NEW AND BEAUTIFUL SONGS.
TAPPING ON THE WINDOW-PANE, 40 cents;
ANGEL WHISPERINGS, 40 cents;
LITTLE DARLING, DO YOU LOVE ME? 35 cents; as sung by Haverly's Minstrels and encored nightly.
EMMA'S MAZURKA, a charming and brilliant piece of instrumental music by L. C. Wegefarth. 40 cents (not difficult of execution). C. LEWIS & CO.,
33-13t 210 W. Madison street, Chicago.

SPORTING.

King's Ole Ale House (established A. D. 1864), No. 314 West Forty-second street, between Eighth and Ninth avenues, New York. Skittle-ground, Shuffle-board and Nine-hole Bagatelle table. TOM KING sails on Saturday, 19th inst., for his native city (Dublin). His friends have determined to give him a "FOND, HEARTY WARM ADIEU" at his hostelrie on FRIDAY EVENING, 8TH INST. 33-1t*

MISCELLANEOUS.

NEW AND RARE CURIOSITIES, with large 80-PAGE Catalogue as samples. Call or address C. W. SIMPSON, OLD BOOK AND NOVELTY HEADQUARTERS,
33-1t-tf 69 Centre street, N. Y.

HOW TO WIN AT CARDS, DICE, ETC. A SURE THING. SENT FREE TO ANYONE. Address WM. SEYDAM,
33-1t* 65 and 67 Nassau street, New York City.

ALE PUMPS
OF ALL DESCRIPTIONS.
LAGER-BEER APPARATUS, ETC.
SEND STAMP FOR ILLUSTRATED CATALOGUE.
JAMES BREAN,
33-1t* 48 Grand street, New York.

MIGNON.

WRITTEN FOR THE NEW YORK CLIPPER,
BY BARRY CROTON.

O comely Mignon mystical!
O perfect little lady of grace!
Each time your passing form and face
Make a white mark upon the day,
As if an angel went that way;
I gaze with eyes, heart, memory—all
In magic lost for aye.

O little maid, so strangely staid!
You smile not, yet you all are sweet
From quiet face to modest feet;
You are a gentle Pallas-child,
Your calmness is a wonder wild;
Why is it that I stand afraid
Of one so gentle, sweet and mild?

Thou graceful Quakeress demure!
Thanks for a glance from eyes of gray,
That nothing pert could ever say,
Or dark or vulgar. Lady, thou,
Beyond grown women, and I bow
Respect for soul and manners pure
In lands of ugly Now!

A STRANGE ADVENTURE WITH CHARLES DICKENS.

WRITTEN FOR THE NEW YORK CLIPPER,
BY CHARLES WARWICK.

It has long been a theme of inquiry among the admirers of the great novelist as to where and how he gathered the material for the works which have rendered his name a household-word wherever the English language is spoken. The following incident, as related by a member of the Garrick Club in London, may perhaps afford a partial solution of the mystery:

Many years ago, I forget now exactly how many, I met with an adventure in connection with the late Mr. Dickens which has left a lasting impression upon my memory. About the time the first numbers of "Our Mutual Friend" were being published, one night I had been to a social gathering on the Surrey side of the Thames, and when the party broke up, to my discredit be it recorded, I was in no presentable condition to return home. Being painfully aware of the degrading fact, I ordered my servant to drive me to the entrance of the Thames Tunnel; here I dismissed my cabriolet, and, pleading urgent business at the West-end early on the following morning, I bade my servant good-night, and turned my face riverward. The night was dark and stormy, and the narrow, ill-lighted streets were nearly deserted, save occasionally by the passing of some midnight prowler or some bedless tramp. At that time the approaches to the tunnel were through some of the vilest slums to be found anywhere between Blackwall and Battersea Bridge. Arriving after some difficulty at the tunnel entrance, I found, to my extreme discomfiture, that the gates were closed for the night. I had frequently passed that way by daylight, but I was quite unaware of the regulation which closed the gates at a certain hour of the evening. The storm, which had been gradually increasing, came driving up from the dark river, bearing on its icy breath spiteful whirls of snow and sleet, and in its wild course extinguishing many of the street-lamps, thereby rendering retreat by the way I came a matter of extreme peril to one totally unacquainted with the dark labyrinths of that cut-throat neighborhood. The champagne I had been so freely imbibing during the evening had been gradually evaporating, and my pot-valor was momentarily forsaking me and leaving me to a sober and painful consciousness of my uncomfortable and somewhat perilous position.

"What in Heaven's name shall I do?" was the question which kept constantly suggesting itself as I wandered about the dismal streets, chilled to the bone, sick at heart, and with my imagination filled with the most gloomy anticipations. To seek shelter or accommodation at any of the vile dens with which the neighborhood abounded would be like walking into a lion's lair; for I was well dressed, and had quite a large sum of money about me. In my blind wanderings a sudden turn down a dark, narrow lane brought me to the bank of the river. The lamps on London Bridge stretched away in dim perspective some distance to my left, while all along the opposite bank of the river twinkled out from amid the gloom the signal lights from among the shipping and the dim reflection of the city-lamps beyond the landing at Wapping Stairs.

"Oh, if I were only on the other side of the river," I muttered to myself, my teeth chattering with cold as the keen blast swept by, almost blinding me with the drifting sleet which was pitilessly descending, and momentarily increasing in intensity and force. I was something in the position of a drunken man who one Winter-night was hanging on to a post at the end of the dock, and who thus soliloquized: "If I hang on here all night I shall feeze to death, and if I let go I shall tumble into the river." To attempt finding my way back without having my throat cut was not an inviting prospect, and to remain where I was till daylight seemed equally perilous. So, making a virtue of necessity, I commenced shouting at the top of my voice: "Boat ahoy! boat ahoy!" in the faint hope of being heard on the opposite bank, or of attracting attention from some passing boatman on the river. Having repeated the call with all the energy I could command, and listening at intervals for a reply, my exertions were at length rewarded by a faint "Hallo!" from the vicinity of Wapping Landing. I kept on shouting as the responses from the river became more distinct, and presently the dark outline of a boat pulled by two men hove in sight.

"This way! this way!" I shouted as the boat drew nearer.

"Aye, aye, sir!" was the cheery response from the boat as she rounded to at the bulkhead upon which I was standing.

With a cat-like celerity, the man forward grappled fast with a boat-hook, while the man at the after oar, having shipped it in a twinkling, sprang from the boat, and in another moment was standing by my side.

"What's up, Gov'ner?" inquired the boatman.

"I want you to put me across at Wapping Stairs," I replied. "How much do you ask for the job?"

"Well, yer honor," responded the man, "our reg'lar charge is a shilling in the daytime; but on a night like this I should think yer honor wouldn't grumble at a half-crown."

"All right," I replied; "only land me safe at Wapping, and you shall have half-a-crown apiece. And if you treat me on the square, understand, I don't mind standing a drop of something to drink into the bargain."

"I knowed yer honor were a gentleman," replied the man, jumping into the boat, and directing me to take my place in the stern-sheets.

Casting off, the poor fellows bent bravely to their oars, and, after a quarter of an hour's hard tugging against wind and tide, I was safely landed at Wapping, but almost dead with cold from the cutting blasts on the river.

"I promised you a drop of something to drink," I said, addressing myself to the men as they were securing the boat. "Is there any place open about here where refreshments can be had?"

"Well, yer honor," replied one of the men, "there is a place we knows on—a place a little ways above, upon the bank; but it aint exactly the place where a gentleman like yer honor would like to trust yourself at this time o' night. It's a tavern resorted to by all sorts of river-men, good, bad and indifferent; but if you don't stand at trifles, and will place yourself under our protection, we'll both see that no harm will come to yer honor."

"Lead the way," I replied, well satisfied with any prospect of shelter and refreshment. By this time I was so nearly exhausted that I gladly took a proffered arm from each man as we slowly made our way to the street above the landing, when, turning to the right, we soon arrived in front of a low public-house, rejoicing in the title of "The Three Captains." A dim gaslight from a toppling lamp, which seemed fast breaking down with late hours and dissipation, winked ominously at the portrait of the three mariners over the doorway, as much as to say: "All the fools in London aint abed yet."

One of the boatmen gave a peculiar rap at the door, and, after a short interval, it was partly opened, and held in that position by a stout chain on the inside. After a short consultation with some party within we were admitted, and I could not help remarking to myself that the admonitory description of my friend the boatman was more than justified by the general appearance of the place. Rude, rough and murderous-looking men—all more or less intoxicated—sat at the various tables with which the apartment was provided, drinking and smoking. But, though evidently excited from their potations, their conversation was carried on in a suppressed tone, and with a subdued earnestness which gave evidence of a certain control and restraint not generally seen amid such dissipated surroundings.

Behind a low, contracted bar on the right hand as we entered sat the landlady of the establishment. She was rather a fine-looking woman, and appeared, as she sat reading the evening paper, the very embodiment of "fat, fair and forty."

"Now, young gentleman, what can I do for you?" said the lady, rising as we entered.

"In the first place, madam," I returned, "if you will be kind enough to admit me beside your fire behind the bar I'd be lastingly obliged to you, for the truth is I am almost famished with the cold. And then, as soon as convenient, bring me a tumbler of brandy-and-water as hot and strong as you can make it."

The good-natured hostess cheerfully acceeded to my request, and, after paying the boatmen and ordering the landlady to furnish them with anything in the way of refreshments they might desire, I was soon seated by the cosy fire behind the tap.

My entrance among the rude crowd seemed to command general attention; for there seemed to be a temporary lull in the conversation as soon as I came in, and I could not help observing that my intrusion was the subject of speculation and remark.

"You mustn't mind these fellows," said the landlady, placing before me a hot punch, strong enough to make my hair curl. "They are a bad lot, some of 'em; but as long as you choose to remain here, I warrant you you'll be as safe as if you were in your own house."

A slight altercation between two drunken bargemen in the tap-room attracting her attention at that moment, she rushed out, and soon brought the belligerents to terms.

"I tell you what it is, Tom Harding," she said, "if you think to make a bear-garden of 'The Three Captains' you are very much mistaken," addressing herself to a dark, towering ruffian. "And you, Dick Stokes," she continued, turning to his antagonist, "I tell you, too, I'll have no such goings-on here. It's time you were both at home and abed, anyway; so away with you—you don't either of you get another drop in this house to-night."

Knowing that remonstrance would be in vain, they allowed themselves to be led out by the potboy; and, harmony being restored, the landlady once more returned to her sanctum behind the bar.

During the altercation which I have just described, a rough, drunken-looking scamp, with a patch over one eye and a huge pair of black whiskers, happened to attract my attention. His broad hat was slouched over his face, a short, black pipe was stuck in his mouth, and his legs were stretched at full length under the table. Up to that time I thought he was quietly indulging in a drunken sleep; but I was greatly surprised to detect him in the act of taking notes in a small pocketbook, which every now and then he drew from the pocket of his rough pea-jacket, quickly returning it again as the chance presented itself without attracting observation. I at once came to the conclusion that he was some detective-officer in disguise "working up a case" or "spotting" some of the villainous characters of which the company was chiefly composed. Whatever his object, I knew it was none of my business; and, as it was now long past midnight, I arose to depart.

While settling my bill at the bar, I noticed that the mysterious individual with the whiskers also arose, apparently actuated with the same intention. He was evidently very drunk, or pretended to be; for in passing towards the door he staggered up against me, and, balancing himself for a moment against the end of the counter, succeeded in accomplishing a very unsteady exit into the street. I immediately followed, and in attempting to pass the fellow on the narrow walk I was greatly surprised to hear him address me by name, and, on turning round, I was still more surprised to find that the person who addressed me was no other than the great Charles Dickens. He had in a moment divested himself of the long, rough beard, and of the unsightly patch which had covered his eye, and, hastily grasping me by the arm, he hurried me away in the direction of Limehouse Church. The dark, narrow lanes and streets of which the ancient neighborhood is composed seemed as familiar to the great novelist as to the most prowling prig in London.

"In Heaven's name, Dickens," I inquired, "what could you have been doing in such strange company?"

"Only at work, as usual," he responded. "To-night I have been gathering material for my new serial, 'Our Mutual Friend.' You needn't tell anybody, but the public-house we have just left is 'The Six Jolly Fellowship Porters' of my story. The lady you seemed to be on such good terms with behind the bar is my Mrs. Poterson; and if you'd had your eyes about you, you would not have had to look very far for poor Lizzie Hexem's father."

Having called a cab at the first stand we came to, we were driven to Our Club, near Covent Garden, and from that night commenced an intimate acquaintance with the illustrious author, which continued to the time of his death. He frequently assured me that there was scarcely a character he had ever written whose prototype he had not seen in real life; that to him Pickwick, Oliver Twist and Nicholas Nickleby were living realities, that Dotheboy's Hall was no fiction, and that his only regret about Squeers was that he never felt quite satisfied with his own portrayal of the character.

One would imagine who reads Dickens that it was easy work for him to write. Such, however, was not the case, as the perusal of some of his original manuscripts on exhibition at the Kensington Museum fully attests. The manuscripts bear evidence of intense labor, and abound in corrections and interlineations to such an extent that it seems a perfect wonder how the printers were ever able to produce a clean proof from them. While at serious work Dickens would lock himself in his room for days together, denying all company or recreation until his work was done, and would then make his appearance, haggard, weary, broken down, and more like the ghost of his real self than anything else that could be imagined.

There is a dark marble slab in Poets' Corner, in Westminster Abbey, which bears a name in deep-cut, golden letters. The marble effigies of England's cherished dead surround you at every hand; but of all the great departed who slumber there entombed, not one has left behind a nobler record or a memory more dear than that of him whose name that deep-cut marble bears—Charles Dickens.

THE BLOOD-RED KEY.

WRITTEN FOR THE NEW YORK CLIPPER,
BY J. MILT HOFFMAN.

It seems more and more like a dream as the days go by. Such an aimless existence, a life so purposeless, the old feeling comes over me even now, surrounded as I am by the ones I love. The same terrible unrest I feel now sent me to California years ago, there to labor and toil, to dig and wait, hopeless, helpless, despairing. It is a beautiful country, this sunset land, full of roses and dreamy days and sweet perfumes. Still it is a country of sad experiences, wasted lives, of wild and terrible longings. How I came to go there I have hinted; and, after repeated failures here and there as a miner, as a ranchman, as a shopkeeper, it was but natural I should drift to San Francisco. There you are lost in the crowd; the atmosphere buoys you up, strengthens you, gives you courage for a new race. Misery loves company, and I had plenty of company in San Francisco, though I associated with no one. It was easy to tell those who, like myself, had staked their all and lost, and then found refuge in the Golden City. I knew all such by intuition, and they knew me, and they passed me by like shadows, and were lost in the crowd.

Looking back now, I think there is not a street in all that big, mad city that I do not remember. I know every foot of ground, and even the shadows that glide across the bay at nightfall seem familiar. The quaint houses, built upon the earthquake sand, seem as old friends, and the hundreds of faces I saw once I see now, with the same marks of age, grief and crime upon them. When I had nothing else to do—and I was idle many months—I counted the buildings, studied the architecture, speculated on the ownership, and now in my mind I do the same, and a tall building on Montgomery street rises up before me with a strange significance. It is standing yet; it is one of the tallest buildings of the street, and the oldest. There is a frowning look about it, a freezing expression, as though it were alive, though it is only brick and mortar. If it had walked off some time in the night, if I had missed it in the morning, I should not have been surprised, it looked so queer! Day after day I walked by it, a dozen times a day to and fro, and somehow it was always with a feeling of dread, a superstitious desire to hurry away; and more than once, looking back at the grinning structure, have I made myself conspicuous by leaving it behind me on a run. There is something inexplicable about it. I am not a coward, I am not superstitious; yet this huge brick building, with its frowning front, its shadowy angles, exercised over me a strange and unnatural power. I tried to shake it off: the effort proved in vain. More than once I boldly walked towards it, determined to face it and pass by slowly like other men; but I lost my grip every time, and went by hurriedly, with my heart thumping like a sledge-hammer, and the frowning brick structure mocking me with a sneer. Then I would laugh at myself for being such a coward, and, for a week or two, avoid the building, avoid the street, keep out of reach of the strange influence entirely. But I could not control my thoughts; I grew nervous, irritable and complaining. The magnetism of the building was too much for me. I was drawn irresistibly towards it, like a slave.

What was the matter with me? Was I going insane? I asked myself these questions as I passed by one day, and just then I stumbled against a young man who stood, with arms folded, looking fixedly at the building across the road. When I stumbled against him he did not heed me; quietly moved aside, that is all, and let me pass. But for this strange indifference and his pale face I should not have noticed him; but now I saw that he was young, that he was tall and slim, that he was dressed in black, that his face was like marble, and, more than all this, that his eyes were fixed intently on that strange puzzle across the road. I passed on. The next day I saw the man again; he was standing with his arms folded, just as I had seen him first, his face even paler than before. I glanced at him and passed by. I passed and repassed a dozen times, each day the same; he was constantly at his post. Who was he?—I gathered courage to ask a policeman one day. The answer was not satisfactory; it only added fuel to the flame.

"Some chap with his head out of balance," was the reply. "There are many such here. This one is very queer—keeps lookin' at that buildin' all the while. Wonder if he thinks it's alive. I don't give him much attention, or sympathy either, for that matter. Gone into bankruptcy, like a good many others. It's just as well. A fool for luck, I suppose."

This is all the policeman could tell me; so I put on a bold front and walked up to the man himself.

"Who are you?" I said, shaking him roughly. "Speak to me."

He turned quietly, and, looking me full in the face, said in whispered tones:

"Don't disturb me. I am looking at something."

"Of course you are," I said; "your eyes are on that building across the way."

"Yes."

"What do you see?"

"Go away. What do you mean?" he cried savagely. "What right have you to question me, a stranger? Go away, I say. I am looking at nothing."

I was sharp enough to see the turn he made to get rid of me, and I knew that his opinion, good or bad, depended upon my reply. So I answered him cautiously.

"I know what you are looking at," I said, "and it is no more of a puzzle to you than to me. Like yourself, I am lost in the mystery. If you can help me out, do so. Anyhow, let us be friends."

He looked at me with his large, lustrous eyes, his pale face was close to my own, his hand trembled on my coat-sleeve, and he whispered:

"The building isn't haunted; I don't believe in ghosts; I never see anybody go up there, nor come down. But, before I tell you anything, I'll ask you who you are."

"A miner."

"Retired?"

"Yes."

"On what allowance?"

"Two meals a day at the Miners' Restaurant."

"And you sleep?"

"In a hogshead on the wharf."

"Good. We fare much alike. I'll invite you to my quarters. But, maybe ——"

"Having the best quarters myself, I'll invite you to mine."

"Very well. It is dark now. Look across the way. The lights are burning in the building from top to bottom. Look now; don't you see them?"

So far as I could see, the only lights in the building were those in the stores on the ground-floor, and yet my strange friend had said the structure was alight from top to bottom. Surely he was mistaken or trying to deceive me. I said:

"Fifty windows with not a light shining from them. Where are your eyes? Are you crazy?"

"Ha! ha!" he laughed. "I thought to frighten you a little. As you say, the windows are all dark—all but one. Strange that you do not see that one. It is at the right-hand corner, at the very top. See?"

I followed his hand with my eye, and there, under the overhanging roof, was a light burning with a cold, yellow lustre.

"Now you see it?" said my friend, taking me by the arm.

"Yes. What does it mean?"

"That's what I am trying to find out. A light that burns night and day means something. This one is never out—never. The window is always aflame. Come and go as you will, it is there the same. Three months ago I noticed it for the first time. Have I slept any since? But very little. It has been my constant watch. I am held as a slave. A terrible influence controls me. I go, I come, but I am never at rest except when here. And another thing. Look closer, look with all the strength of your eyes. What do you see? *A blood-red key hanging in the window!* Do not start, do not run away; stand firm and look. Am I not speaking the truth?"

I could not deny it. There the key hung in the pale, yellow light, meaning something, meaning nothing—who could tell?

"A mockery," said the pale young man by my side. "I'll tear it from its place in the window, or lose my life. Are you brave enough to go with me?"

"Yes."

"When?"

"To-night—now. But first tell me who you are. I do not know even your name. You may be a thief."

"Very true;" and the young man laughed. "I do not blame you for not trusting strangers. Too much confidence in people did the business for me. First let me tell you my name. It is Harry Knight. I have lived here a good while. I know the city well, and I have made money here. I had a little inheritance to begin with; I put it into stocks, and they went up. I made money. I tried again, and they went down. I lost money. I made it a business. I won and lost, I lost and won. At one time I could have retired, worth sixty thousand dollars. I didn't do it, for I wanted a greater sum, and lost all I had. I tried to fight my way up; no use; luck was against me. All I could do was to see others win and lose. Credit! I could not borrow a cent of no one. I was known on California street as 'the young man without a head.' I am conscious of my weakness now. I am bankrupt in pocket, and, I fear, in mind. Come, it is growing late. Let us go across the road."

We went at once without fear or hesitation. The steps were wide at first, then narrow and winding, and it was the darkest road imaginable. Would we ever get to the top, I wondered; and could we find the room where the light was burning? It was not so easy a task, after all. What if the inmates of the room had retired? It was after midnight, and that was enough. We groped around in the darkness many minutes before we had a clue to guide us in the right direction. A faint glimmer of light in a distant corner of the hall, and we approached it softly and tapped lightly at the door. Need I say the door was opened, but by whom? A figure so light I could have crushed it with my two hands—a pale, young face, crowned by clustering, yellow curls—a little girl of ten Summers, so very pretty that she seemed like a fairy.

She did not invite us to come in; she only stared at us, and finally said:

"What do you want?"

"Don't be alarmed," I replied. "We have not come here to bring you trouble. Shall we sit down?"

She pushed out a couple of stools, and we seated ourselves thereon.

"The room is large," whispered Harry Knight, "and filled with—the Lord only knows what all. And see! the window is all aflame, the light is there burning as I saw it from the street. Shall I tear it down?"

"No; wait!" I cried. "Don't you see that we are not alone? Behind that curtain is a man working at a low bench. I see his shadow."

"That is grandpa," said the girl, starting up. "He won't speak to you; he don't speak to anyone but me. No one ever comes here—no one. Do you want to see what he is doing?"

"Yes."

She took us around where he was at work, and we saw an old man bent nearly double, gray-bearded, gray-haired, with shaggy eyebrows, and that look about him which comes only from long suffering and many disappointments. He was bending over a low bench, doing some strange work that we could not understand; he was counting and arranging beads, while now and then he would stop and cover a page of coarse brown paper with queer hieroglyphics. And so intent was he at this that he did not notice us; his mind was turned inward, he saw no one—nothing but his work.

"What is he doing?" I asked the girl.

"Making a puzzle, I guess," she said.

"He is puzzle enough himself, I should think. Who and what is he?"

"He is my grandpa," said the girl, shaking her yellow curls. "He is not very rich now, though once he had lots of money. But he thought he didn't have enough, and so lost all he had trying to get more. It was very foolish."'

"Indeed it was," said Harry Knight. "I understand that part. Another ruined stock-merchant, and this one has lost his reason. Poor fellow, as mad as a March hare."

"Yes, he is crazy," sighed the girl; "I think he is. He rented every room in the building, and paid cash in advance. It took all he had. He wanted to be alone, he said—that is why he rented the rooms. The upstairs is ours, all of it. Now I run things myself. I buy everything. We get along somehow."

"What do you do?" I asked.

"I sing and dance," she replied.

"At what theatre?" I asked, for I had an idea I had seen her before.

"The Bella Union."

"And do you make much money at this?"

"Not a great deal," she said; "but then, you see, I do bead-work in the daytime, make lots of pretty things, and sell them in the streets. Oh, we manage to live."

I thought it best to inquire her name, and she answered:

"Grandpa calls me 'Bluebell,' but I'd as lief be called Peggy. He calls himself King Victor—the Lord only knows why. It don't matter."

"What is he making now," I asked, "working so hard and so persistently?"

"A puzzle, I told you. When he gets it made he says he can win every time in the stock-market. He made a key and hung it in the window. See."

It was made of coral beads, very large, and every curve and notch was perfect. Back of the key was hung a yellow curtain, and between the two was a candle burning but dimly.

"You saw it from the street, I suppose," went on the little prattler. "It is hung there to attract attention. He is making another, a smaller one, to hang around the neck; it will be a charm to win back all his money, and a good deal more. I don't know who will wear it. The right person will be tempted here, grandpa says; so he hung the key in the window as a sign."

I was looking at Harry Knight when these last words were spoken, and I noticed that he started, that a strange brilliancy filled his eyes, that he grew cold and distant.

"Let us go," he said; "let us go. We have stayed too long already."

I was conscious that he was trying to get rid of me; I could see it in his face, in his voice, in his actions, and I thought I knew his motive for wishing me away; but I said nothing, and together we went out into the street.

He promised to stay with me that night, but did not do it; really he only saw where I slept, and then went away, and I followed him. And the last I saw of him he was going up the rickety steps adown which we had come from the room of the crazy broker not an hour before.

I have as much curiosity as anybody, but, I may as well own it, I had not the courage to follow this strange young man up the winding steps; so I walked across the road and looked up at the blood-red key hanging in the window. But I could see nothing else, could hear nothing; and the night passed, and when the gray dawn was come I went back to my stolen bivouac on the wharf, hot and feverish. But I was too restless to stay long in a place, and all that night I walked Montgomery street, looking up at the buildings, heeding no one, heeded by none, watching and waiting, and a new surprise came with the night. The building was there just the same, the window was there as I had left it, but the key that hung in the window was gone. Even the yellow light burned feebly and cold, and there was a deeper sneer on the building than ever before.

So the night passed, and the next day and the next, and all was the same. I saw no one, I heard nothing new; the key was gone, the light burned dimly in the window, the building was dark, and I was in despair. Once I caught sight of the little girl Bluebell, but when she saw me she hurried away with her basket of bead-work under her arm, and was lost in the crowd.

I wanted to go to the theatre to hear her sing; but I did not have money enough, and so stayed away, and took to loafing on California street, where the disease is gambling in stocks. So a week passed, when, one day, who should I see in the centre of a group of excited men but my strange acquaintance Harry Knight.

"He is the Devil's own," said a man at my side, as he noticed on whom my eyes were fastened. "He started with little or nothing, and now he is worth his thousands. He don't bet or buy like anybody else; he goes in with a plunge, and comes out first-best every time. To-day he has 'busted' the market. If he is not the brother of Satan, who is he?"

I turned away and sought my lonely retreat on the wharf. I was filled with a strange wonder. I could hardly trust myself to think. That night I slept unusually soundly, and the gray of the morning found me still sleeping; but I awoke with a start, as these words were spoken close to my ear:

"A man murdered and thrown into the bay. Come and help me fish him out."

I reached for my hat at once, and as I took hold of it I heard the jingle of coin, and my surprise was greater when I counted out a hundred dollars in gold. I saw it all at once. While I slept Harry Knight had been there and left the money. A token of slight regard, I thought. But the man murdered and thrown into the bay, who was he? I saw the men drag the body out, I experienced a strange sensation, and when I saw the features of the dead, the form and face, I felt like sinking into the ground, for the murdered man was Harry Knight!

I need not try to portray my feelings. What was said or done will not interest you in the least. Go with me to the inquest.

It was a clear case of murder, probably for money. The knife of the assassin had penetrated the heart of the young man, killing him instantly. I took a look at the body, and there on his bare breast was a blood-red key made of beads, held by a blue ribbon running around the neck! My first impulse was to claim it, get possession of it somehow; but when I was about to reach for it something within me said: "Beware! touch it and you are lost!" And I let it alone. Then, at that moment, there was a flutter behind me, and a little girl with yellow hair pushed through the crowd and cried:

"Let me have it—the key, the key! I want to give it to grandpa."

"It is valueless; give it to her," said the Coroner.

She took it, and fled away like the wind.

I don't know why I did it, but I followed her as fast as I could go. I knew very well where she was going, and just as she was crossing the road to go upstairs I caught sight of her, with her yellow curls flying in the wind. There was a wild rush of vehicles in the street at the time, two unmanagable horses dragging a coach thundered by, there was a childish scream, and, rushing up, with my heart in my throat, I saw the yellow curls lying on the ground, and the little form crushed and bleeding almost beyond recognition.

Quickly a crowd gathered around her, but she spoke but once, and to me:

"Give this to grandpa," she gasped. "It will kill him if it is lost. It is a puzzle. Give it to him at once, I say."

I took the key from her hand—that strange puzzle-key—and the next moment she was dead! Then I turned, and a rushing coach knocked the key from my hand, and it fell under the wheels and was crushed to pieces and ground into the sand.

What could I do now? What more is there for me to tell? There were stronger and bolder men than I am to break the news to the old man. So I will end this sad tale by saying that at Stockton, Cal., in the insane asylum, may be seen a gray old man, bent nearly double, with many-colored beads scattered around him, working at some strange device, tireless, uncomplaining, still.

And as I saw him first, so I saw him last, working away at his puzzle.

CLIPPER VARIETIES.

Comprising Negro Minstrelsy---Sentimental Ballads---Comic Songs---Theatrical Jokes ---Circus Reminiscences---Old Playbills---Banjo Eccentricities, Etc.

WRITTEN AND COLLATED FOR THE NEW YORK CLIPPER.

ARTIFICIAL BREAD AND MEANS.

BY E. N. D. MANN.

INTERLOCUTOR.—Well, Mr. Bones, how have you en-joyed yourself since I had the pleasure to *last meet* you?

BONES.—Just you hear dat, now! *Last meat.* Look here, what do you take me for—a beggar?

INT.—Oh, no, Mr. Bones, you are no beggar. What put that into your head?

BONES.—Didn't you ask me how I en-*joyed* my-self since you *last meated* me?

INT.—Certainly I did; but that is not saying you are a beggar.

BONES.—But I say it is.

INT.—How so? Please explain.

BONES.—Don't "*last meated*" mean de *last* time you give me *meat?* An' don't dat signification dat I begged you for *meat?*

INT.—No, it don't. I meant how have you been since I last *met* you—fell in with you on the street, or saw you here.

BONES.—Oh, well; dat am anuder ting altogedder—anudder kind ob *meat* altogedder. I was tinking ob *beef-meat*, an' you was tinking ob—ob—well, ob ——

TAMBO (interrupting).—Ob how you had been to *grass*.

INT.—That's it; how have you luxuriated in pastures new and fields abundant?

BONES.—Oh, yes; I see now. Well, boss, I tort I would change my diet a little since de last time I *seed* you, so I tried to get into de *artificial bread* an' *fish* business wid *Joy*.

INT.—*Artificial bread* and fish! Why, what do you mean? What's that?

BONES.—Dat's just what I was trying to find out meself.

INT.—And did you not find it out to your satisfaction?

BONES.—No; it didn't satisfy me a *bit*.

INT.—Well, perhaps it required a good many bits to satisfy you—more than you could pay for.

BONES.—P'raps it did; but I took in enough to satisfy me dat it was a little too *fishy*, anyway.

INT.—You did! Well, don't be quite so *mealy*-mouthed about it. Tell us what this artificial *bread* is, and we may sympathize with your unsatisfied condition.

BONES.—Wid *Joy*, I'll do so. You see, boss, Professor C. T. *Joy* am a man ob science. He has no doubt been readin' ob de sparing an' *scaly* manner some ob de lunch-routes hab been feeding dere customers, an' den he come to de 'clusion dat a little *artificial bread* an' *fish* might do dem a little more good. Dis being de case, he gib a lecture, showing how *fish* can be artificially *bread*, an' I tort I would try a little.

INT.—Oh, now I comprehend. You have been reading or listening to Professor Joy's article or lecture on the culture of *fish*.

BONES.—Well, you can call it dat if you like it best dat way; but I can't say I tink much of his artificial *bread*.

INT.—You mistake the *sense* of the Professor's language.

BONES.—No, I aint; it didn't hab no *scents* at all. It was only a littly *fishy*.

INT.—You must not speak so loosely of a great professor's vast *divings* into the ocean of science, sir.

BONES.—No, he didn't say a word about habing to do any *diving* to fish up de *bread*. He only said it could be done.

INT.—No, no, Mr. Bones; you have failed to see his *drift*.

BONES.—Well, I guess I was dere, an' ought to know if he did any *drifting*. I tell you he *sailed* right along, an' said *fish* could be made up wid *artificial bread*.

INT.—I mean your brain was too shallow to fathom his *doctrine*.

BONES.—Dere was no *docktraine* dere at all.

INT.—Will you never understand? The Professor merely desired to show how *fish* could be *bred* artificially—that is, how they could be *produced* and *raised* by artificial *agencies*.

BONES.—Dere's whar you is mistooken yourself. Dere was no *agencies* dere. It was hisself dat said it, an' dere was not a word said about de *bread-raising*, an' nobody said a word about any oder kind of *produce*. It was only about *fish* an' *artificial bread*.

INT.—Oh, no, no, no! You have got things mixed. He only showed how fish could be brought into *existence* by some other way than by the old, natural process.

BONES.—Oh, was dat it? Well, why didn't he say so widout talking about *artificial bread*.

INT.—Well, that is the correct way of scientifically *expressing* it.

BONES.—But he didn't say a word about *expressing* it. He calculated, I guess, dat eberybody should carry his own artificial *bread* an' fish, so as to *save* expressage.

INT.—Mr. Bones, you are either a fool or you are going into your dotage.

BONES.—No, sir-ree, I is no fool; but I come mighty near being made one if I had gone into dat artificial *bread* an' *fish* business.

INT.—I tell you it is *not artificial bread* and *fish*. The Professor wanted to show that you could *breed* fish by *artificial means*, the same as hatching chickings artificially.

BONES.—Oh, well, why didn't he show how we could just as well hatch pigs and oder insecks by *artificial means?*

TAMBO (interrupting).—Yes; an' while he was about it, why didn't he show how we could have a whole world by *artificial means*, so dat we could all go into business wid *artificial means* when we aint got no other kind ob *cash capital?*

INT.—There's too many in business with *that kind of capital* already; but as you are too shallow-brained and scaley to appreciate *science*, let us hear from our friend Signor Campinini:

KISS AND WHISPER SWEET GOOD-NIGHT.

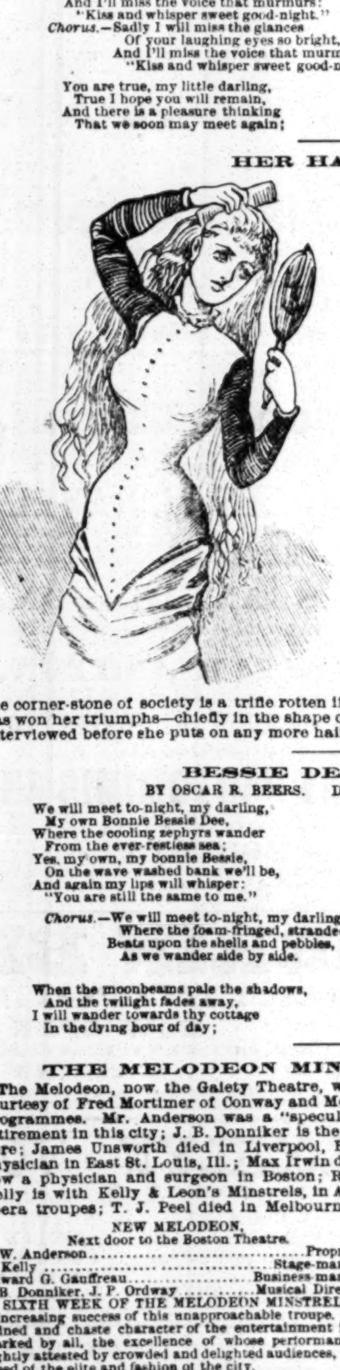
WORDS BY SAMUEL N. MITCHELL. MUSIC BY H. P. DANKS.

Fare thee well, my little darling,
Sad it is that we must part;
But your image shall be nestled
In a corner of my heart;
Sadly I will miss the glances
Of your loving eyes so bright,
And I'll miss the voice that murmurs:
"Kiss and whisper sweet good-night."
Chorus.—Sadly I will miss the glances
Of your laughing eyes so bright,
And I'll miss the voice that murmurs:
"Kiss and whisper sweet good-night.

You are true, my little darling,
True I hope you will remain,
And there is a pleasure thinking
That we soon may meet again;
When you're far across the ocean,
Singing with a heart so light,
I will listen for the echo:
"Kiss and whisper sweet good-night."
Chorus
Sadly I will miss, etc.

Should the fates, my little darling,
Keep us evermore apart,
I will look for consolation
To your image in my heart;
When on other shores you wander,
And my face is out of sight,
There is something that will tell me:
"Kiss and whisper sweet good-night."
Chorus.
Sadly I will miss, etc.

HER HAIR APPARENT.



The gentlemen who make hair restoratives invariably affirm that a handsome head of hair is a woman's crowning beauty. What would not these capillaceous speculators give if they could secure the services of this maiden as an animated advertisement? The sight of her golden tresses would do more than all the printers' ink in the world to bring any hair restorative into public favor. It is highly improbable, however, that this symmetrical maiden will be forced into accepting any such position as we have indicated. The fact that she is combing out her luxuriant locks may have suggested the idea; but we know that she is heiress to a richer inheritance than her hair. She is, in fact, at this moment making up—in other words, she is preparing to sweep gracefully upon the stage in all the glory of a new wardrobe and a broken heart. It is the simplest thing in the world for an actress to display a wonderful head of hair—black to-day and blonde to-morrow, as the case may require. But with our pretty little friend here it is a different matter, because she does not don a wig, nor change her tresses to meet any unusual stress. How many a fellow secretly wishes that he was the comb, to be drawn through that hair! Or the hand-glass, to be gazed at lovingly and admiringly by those liquid orbs. [You may have noticed, in the course of your novel-reading, that "liquid orbs" is the term used to designate eyes. It calls for a romantic mind to conceive of an orb in a liquid state.] Our shining star is, perhaps, of too ethereal a type to be considered a masher, and yet she is undeniably popular with the sterner sex. She represents the Modjeska element, rather than the Von Stamwitz. She is strong in her weakness—that is, she loves to play "society" dramas, wherein every woman is weak. [It would appear that the corner-stone of society is a trifle rotten if the stage rightly paints what it undertakes to.] She has won her triumphs—chiefly in the shape of flowers and flowery notices—and now she waits to be interviewed before she puts on any more hairs.

BESSIE DEE.—A LOVE SONG.

BY OSCAR R. BEERS. DEDICATED TO MARIE WHITTINGHAM.

We will meet to-night, my darling,
My own Bonnie Bessie Dee,
Where the cooling zephyrs wander
From the ever-restless sea;
Yes, my own, my bonnie Bessie,
On the wave washed bank we'll be,
And again my lips will whisper:
"You are still the same to me."
Chorus.—We will meet to-night, my darling,
Where the foam-fringed, stranded tide
Beats upon the shells and pebbles,
As we wander side by side.

When the moonbeams pale the shadows,
And the twilight fades away,
I will wander towards thy cottage
In the dying hour of day;
Then I'll come to greet you, Bessie,
In this happy wooing time,
And I then shall ask you, darling:
"Will you promise to be mine?"
Chorus.—We will meet, etc.

Where the surging waves keep rolling
Past thy little cottage-door,
We will wander, Bessie darling,
On the sparkling pebbly shore;
Hand-in-hand and love-united,
You will name the happy day
When I'll take the fisher's daughter
To my own cot down the bay.
Chorus.—We will meet to-night, my darling,
Where the foam-fringed, stranded tide
Rests upon the shells and pebbles,
As we wander side by side.

THE MELODEON MINSTRELS IN BOSTON, MASS.

The Melodeon, now the Gaiety Theatre, was opened in 1859 as a minstrel hall, and through the courtesy of Fred Mortimer of Conway and Mortimer we are enabled to present a copy of one of their programmes. Mr. Anderson was a "speculator" who "backed" the show; E. G. Gauffreau is in retirement in this city; J. B. Donniker is the leader of the orchestra at the London Variety Theatre, here; James Unsworth died in Liverpool, Eng., Feb. 21, 1875; Gustave Bidaux is a homœopathic physician in East St. Louis, Ill.; Max Irwin died in Adelaide, Australia, Aug. 9, 1864; J. P. Ordway is now a physician and surgeon in Boston; R. Abecco is traveling with Emerson's Minstrels; Edwin Kelly is with Kelly & Leon's Minstrels, in Australia; G. Warren White is singing in choruses with opera troupes; T. J. Peel died in Melbourne, Australia, July 31, 1869.

NEW MELODEON,
Next door to the Boston Theatre.

J. W. Anderson .... Proprietor
E. Kelly .... Stage-manager
Edward G. Gauffreau .... Business-manager
J. B. Donniker, J. P. Ordway .... Musical Directors

SIXTH WEEK OF THE MELODEON MINSTRELS.

Increasing success of this unapproachable troupe. The refined and chaste character of the entertainment is remarked by all, the excellence of whose performance is nightly attested by crowded and delighted audiences, composed of the elite and fashion of the city.

MORE NOVELTIES FOR THIS WEEK.

Great success and repetition of the Burlesque Italian Opera and African Statues.

NEW SONGS, NEW JOKES, NEW ACTS.

THE STARS:

J. UNSWORTH,	GUSTAVE BIDAUX,
MAX IRWIN,	J. B. DONNIKER,
J. P. ORDWAY,	SIG. R. ABECCO,
E. KELLY,	G. WARREN WHITE,
T. J. PEEL,	L. CONDIT,
A. JONES,	F. KYLE.

E. RICHARDSON, Young America of the World.

THURSDAY EVENING, JAN. 19, 1860,
BENEFIT OF MR. JAMES UNSWORTH.

This evening's entertainment is set apart for the first benefit in Boston of this distinguished Ethiopian comedian.

THE PROGRAMME:

Grand overture, selected .... Orchestra
Operatic Chorus .... Company
Unsworth's Lament .... J. Unsworth
Let Us Wander Away (words and music by E. Kelly, arranged by J. B. Donniker) .... E. Kelly
Clap Your Hands till Daddy Comes Home .... Max Irwin
Annie at the Gate .... Gustave Bidaux
What Can't Be Cured .... J. Unsworth
La Napolitaine .... Sig. R. Abecco
Quickstep .... Orchestra

PART SECOND.

Ballad (selected) .... Young America
Harp Solo .... Sig. R. Abecco
Pas de Danube .... T. J. Peel and J. Unsworth
Ballad—Ever of Thee .... E. Kelly
Burlesque African Statues, Jim and Jack Rag, Max Irwin and Young America
Comic Banjo Song (new) .... J. Unsworth
NIMROD THE POACHER, OR THE GAMEKEEPER'S REVENGE
Duet—Robin Ruff .... E. Kelly and G. W. White
Chinese Dance (arranged by T. J. Peel), Peel, Jones, Condit and Richardson
Old Bob Ridley .... Max Irwin
Jig .... T. J. Peel

The whole to conclude with the very laughable sketch of THE CARNIVAL D'AFRIQUE.

Gulliver the Wanderer .... Max Irwin
The rest of the characters by the company.

Admission, 25 cents. Doors open at 6¾ o'clock. Entertainment to commence at 7¼ o'clock.

THE RUSSIAN COUNT.

This here's a Russian Count, and he
Doth walk beside the billowy sea,
Upon the Long Branch shore;
He sees the waves above him mount,
But well he knows, this Russian Count,
That he amounts to more.

You'll plainly see that he's intent
A-playing on an instrument,
With most surprising skill;
And though the notes he strikes are high,
Please note the fact that when he's dry
The Count gets higher still.

He dresses in the Russian style,
And he is worth a monstrous pile,
As anyone can see;
His stock is known upon the turf,
And, though he wanders by the surf,
No wandering serf is he.

He smokes and drinks, plays cards, and boats,
And settles all his bills with notes—
That is, he strikes A flat;
While for himself, on lute or harp,
He's always sure to play it sharp,
And much he thrives by that.

He's cultivated by the ton,
And deigns to look with favor on
The pretty maids and wives;
They dine and wine him all they can,
And so this Russian nobleman
A rushin' business drives.

In Summer, when the mercury's high,
He's known as Count Whiskanisky,
A name that's surely sweet;
But when the Winter cold returns
The Count is simply Patsy Burns,
Who lives in Baxter street!

LINES FOR A MARRIED LADY'S ALBUM.

BY A MARRIED MAN,
FOR THE NEW YORK CLIPPER.

Ah, many dreamers sing of grace
That thrills them from a witching face!
Be mine the pride to build a rhyme
To other matchless grace, sublime
Beyond compare, which blesses life
Through the sweet ministries of wife,
And gives the heart-side ceaseless glow.

So, when you ask me that I pen
Some friendly lines, where other men
May mock my feeble words, I say:
Life would be lovelier far, alway,
If all the women of this world were true
To home, to husband, and to life, as you—
And just *one other* that I know!

Chicago, November, 1878. EDGAR L. WAKEMAN.

THE BONES IN THE CLOSET.

FROM THE FRENCH OF BALZAC.

ADAPTED FOR THE NEW YORK CLIPPER,
BY VANDYKE BROWN.

Do you ask: How came there to be bones in Madame De Merret's closet? I will tell you.

That Madame De Merret was surpassingly beautiful, nobody who ever saw her could doubt. That she was accomplished, brilliant and fascinating was conceded even by her rivals. That she was also eminently pious may have required the pretty constant use of a crucifix to demonstrate; but if that were all, the crucifix was not wanting.

Madame De Merret's husband ought certainly to have counted himself fortunate in the possession of such a wife. No doubt he did. But from what is known of his character it is safe to assume that he would gladly have dispensed with the crucifix altogether. He was all things save religious, and he loved material beauty too well to think much of the spiritual. Hence, if his wife's form was voluptuously rounded—as it was—and her lips ruby red—as they were—he cared very little about the condition of her soul. You will observe that M. De Merret was not a saint.

Perhaps Madame De Merret's piety would have been sufficient both for herself and husband, had not Bajos De Feredia appeared in Vendome. This young Spaniard, who was a prisoner-of-war on parole, was himself extremely pious. He was also handsome, polished in his manners, and of most pleasing address. Some evil-spoken persons declared that when he was not counting his beads he was making hot love to the pretty waiting-maids; but, then, these evil-speakers probably knew very little about the matter. Feredia was pensive, and but little given to conversation. He appeared to love solitude, and made but few acquaintances in Vendome. Among these few was Madame De Merret.

In what way the pensive, pious young Spaniard first came to speak to the beautiful woman is not known. Perhaps it was while they were both engaged in devotional exercises. Perhaps Bajos thought there could be no harm in worshiping a creature so lovely and with such heavenly eyes. He may have mistaken it for part of his religious duty. It is to be doubted, however, whether he considered himself bound, either by religion or inclination, to pay homage to M. De Merret. That gentleman did him a kindness one day, but it awakened no gratitude in Bajos' heart. While walking pensively through the street the young Spaniard unconsciously dropped his crucifix. Doubtless this much-prized relic would have been lost had not a gentleman, who was walking behind Bajos, picked it up and restored it to its owner. The crucifix was carved out of ebony, and inlaid with silver, elaborately chased. It was of such unusual pattern that the finder, who was M. De Merret, examined it a moment before returning it to Bajos. The latter was profuse in his thanks, and yet he hated the man who had restored to him his property. Was it because that man was the husband of Madame De Merret?

The De Merret mansion was the most imposing of the private residences in Vendome. The grounds were well laid out, and many giant trees rose from the green, velvety turf. The house itself was large, high-roofed and stately in its seclusion. Within, the richest of furniture made the rooms attractive, while rare works of art were scattered about with a liberal hand. To gratify one of his wife's whims, M. De Merret had fitted up a room on the ground-floor, which he and madame occupied as a sleeping-apartment. Leading out of this room was a closet, only two feet in depth, which had been constructed in the solid stone wall to afford a safe place for keeping the jewels and silver of the household. The door of this closet was so narrow as scarcely to admit a person's body, and for greater security was indented in the wall some three or four inches. Apart from the closet, the chamber was richly furnished, and within it Madame De Merret passed much of her time.

Something like a month after Bajos De Feredia's first appearance in Vendome, M. De Merret left his wife at six o'clock one evening, informing her that he should not return home that night.

"Important business, which I cannot now explain, will detain me. Give yourself no anxiety, as I shall return before noon to-morrow!"

So saying, M. De Merret kissed his wife, and passed from the house. Doubtless madame suspected that the important business to which her husband had alluded was rouge-et-noir, at which he frequently spent whole nights. At all events, she followed his advice, and gave herself no anxiety.

But that night M. De Merret did not try his luck at rouge-et-noir. As the clocks were striking eleven he entered his house and made his way to his wife's bed-chamber. As he turned the handle of the door a sound as of the closing of the heavy closet-door struck upon his ear. He entered the chamber. Madame De Merret was standing in front of the fireplace, her back towards her husband.

"Marie," he said, advancing towards her.

She turned her face, which was unusually flushed. She smiled, but the smile was strained and artificial.

"Your business, then, did not detain you all night?"

In the utterance of these words a slight tremulousness in her voice was perceptible. M. De Merret gazed searchingly at his wife without speaking. Just at that moment Rosalie, the maid, entered the room. The husband folded his arms and paced up and down in silence.

"Have you bad news? Are you ill?" asked Madame De Merret in faltering tones.

"I am not ill," was the brief reply.

"Leave me," said madame to the maid.

The girl withdrew. When the husband and wife were again alone, M. De Merret placed himself in front of the lady, and said to her calmly, but with trembling lips and livid face:

"Madame, there is somebody in that closet!"

She met his steady gaze unflinchingly. Then she answered simply:

"No, sir. There is not!"

M. De Merret stared a moment in silence, then turned towards the closet-door. His wife placed herself between him and the closet. Taking his hand in her own, she said, in a voice that quivered with emotion:

"If you find no one—remember that all is over between us!"

There was an inconceivable dignity in her attitude—a touching pathos in her tone. M. De Merret gazed upon her glorious face, and at last answered:

"Marie, you are right. I will not open the closet-door. In either case, whether I should find anyone there or not, we should be separated for life. But listen: To show the confidence that I have in you"—here M. De Merret's eyes, falling upon the table in the centre of the room, revealed to him a crucifix carved out of ebony, and inlaid with silver. His face turned a shade paler, but he went on speaking. "I know that you are pious—so pious! And that you lead a devout life—oh, a most devout life! You would not, surely, to save that life, commit a mortal sin?"

She looked at him wildly.

"Here, now," he went on, speaking in a louder voice, "here is a crucifix—swear before God that there is no one in that closet! Swear it, and I will never open that closet!"

Madame De Merret took the crucifix, and in a firm voice said:

"I swear it!"

"Louder," cried her husband, "and repeat, 'I swear before God there is no one in that closet!'"

"I swear it!" said Madame De Merret again unfalteringly.

"It is well," rejoined M. De Merret. Then, after a moment's hesitation, he added: "That crucifix you have is a remarkable piece of workmanship. How did you come by it?"

"At Duvivier's. He purchased it from a Spanish priest who passed through Vendome last year with a company of prisoners."

"Indeed!" exclaimed M. De Merret. Then, laying down the crucifix, which he had been minutely examining, he rang the bell. The maid Rosalie responded. M. De Merret led her to the recess of a window which opened on a garden and said in a low voice:

"You have told me that your lover, Gorenflot, is prevented from marrying you simply on account of his poverty. You love him, and he loves you. He is ambitious to become a master-mason so that he may support you properly. Now, if you will do precisely what I tell you, your dream of happiness shall be fulfilled."

The girl stared in amazement.

"Listen to what I say," continued M. De Merret. "Go after Gorenflot at once. Tell him to come immediately with his trowel and tools. Let nobody know where you are going. If you bring him back and he does what I desire, your fortune shall exceed your expectations. Go!"

Rosalie turned towards the door.

"Here," said her master—"here is my pass-key."

When the girl had left the room, M. De Merret summoned his old confidential servant Jacques, and directed him to see that all the other servants were abed.

"When they are all fast asleep," he added—"fast asleep, remember—come down and tell me!"

M. De Merret, who had kept his eyes fixed on his wife while giving his orders, now seated himself quietly by her side in front of the fire. He told her the news he had picked up at his club—described his loss at play—and when Rosalie returned M. and Madame De Merret were conversing amicably together.

M. De Merret had recently caused some repairs to be made to the house, and so happened to have a quantity of bricks, plaster and mortar on the premises. Perhaps it was this circumstance which prompted the design which he now proceeded to execute.

"Gorenflot, sir, is here," said Rosalie, entering the room.

"Let him come in."

Madame De Merret slightly changed color on seeing the mason.

"Gorenflot," said M. De Merret, "go down to the yard and bring up a quantity of bricks sufficient to wall up the door of that closet. When you have finished the brick-work, you will plaster the whole carefully over."

Then bringing the workman and Rosalie close to his side, he continued in a low voice:

"Listen, Gorenflot; you will sleep here to-night, but to-morrow morning you shall have passport for a foreign land, where you will take up your residence in a city to be named to you. I shall give you six thousand francs for your journey. You will live ten years in the same city. Should you not like it, you may seek out another, provided it be in the same country. You will pass through Paris, where you will wait my coming. There will be secured to you by deed a further sum of six thousand francs, to be paid to you only on your return, and in case it shall appear that you have strictly fulfilled the conditions of our bargain. For this reward you will be required to observe profound secrecy on what you may do here this night. As for you, Rosalie, I purpose giving you ten thousand francs as a portion to be paid down on your wedding-day—that is to say, on condition of your marrying Gorenflot. You are also to observe strict secrecy. If not, no portion."

"Rosalie," interrupted Madame De Merret, "dress my hair."

The husband walked quietly up and down, watching the door, the mason, and his wife, but without betraying any offensive mistrust. Gorenflot could not avoid making some noise. Madame De Merret seized an opportunity when her husband was on the opposite side of the room, and whispered to Rosalie:

"A hundred crowns a year if you can tell him to leave a crevice open below."

Then, aloud, she said with frightful calmness:

"Go and help him!"

M. and Madame De Merret remained silent during the whole time the mason was employed in walling the floor. In this there was calculation on the part of the husband, whose object it was to avoid giving his wife a pretext for throwing in words of a double meaning; and on the part of Madame De Merret there was prudence, perhaps pride.

Brick by brick the wall went up, filling the narrow door. Gorenflot worked in silence. Madame De Merret sat with a face like marble. Her husband paced up and down the room with folded arms. At last, close upon dawn, the work was completed, and the door of the closet was a solid wall of brick. Then M. De Merret threw himself upon a lounge and slept. But no sleep came to the eyes of Madame De Merret.

The husband awoke shortly after nine o'clock. He passed from his chamber, carelessly remarking that he would breakfast at the club. The moment the door closed behind him Madame De Merret sprang to her feet and rang for Rosalie.

"An axe—a pickaxe!" she cried, as the girl made her appearance. "We must save him yet!"

Rosalie brought a kind of spike which was used in the kitchen, and, seizing hold of this, Madame De Merret began to demolish the wall. Her white arms seemed to possess the strength of a giant's. She worked with an earnestness that was terrible. Once there came a faint sound from within the closet.

"Bajos!" she cried in a voice of mingled tenderness and despair.

"I am here, Marie!" came the faint response.

At that moment the door of the chamber opened, and M. De Merret, pale and menacing, entered the room. Madame saw him and fell insensible to the floor.

"Place your lady on her bed," said the husband calmly. "And then withdraw!"

Rosalie obeyed.

For twelve days M. De Merret remained at his wife's side, never once quitting the chamber. And at first, if any noise was heard from the walled closet, or if Madame De Merret cast an imploring look for the wretch who was dying within, the husband would say:

"You have sworn that there is no one in that closet!"

And thus came there to be bones in Madame De Merret's closet.

A STAR OF A NIGHT.

WRITTEN FOR THE NEW YORK CLIPPER,
BY HUNTER DUVAR.

"Now, may I be—ah! dashed by the big and little Bacco, and that's good Tuscan, if she be not the dimdest jade that ever caterwauled on a plank floor," said Manager Scrubbins as he viciously dashed out for himself another glass of champagne. "The dimdest jade!"

"That's so," philosophically remarked Dr. Bodger, the manager's *fides Achates* and usual adviser. The doctor's address was Bodger, M.D., "of the theater," and nothing more.

The Royal Amyrillas, run by Manager Scrubbins, had not been a success that season. It was not a metropolitan house, you perceive, but only the theatre of a county metropolis. Scrubbins himself—"G. Scrubbins"—affected the English drama with plenty of heavy fathers in blue coats and top-boots, with a wealth of Lucias and Jennies laced across the bosom, and with pockets in their muslin aprons. Tragedy to him was imperfect and un-British if it did not introduce Voltigern or Cedric the Saxon, or some of those fellows.

"Hang it all," he would say, "what's the use of going abroad for heroes, when we have plenty of stout English characters that suit the properties?"

Hence Julius Cæsar was usually played at the Amyrillas in the same costume as Oliver Cromwell, with the exception that the former threw a white table-cover with a red hem over his shoulders to represent the Roman toga. The audience liked it, and so did Scrubbins. It was on these occasions that, when he issued a little card of thanks, which he was very fond of doing, he would sign himself "The public's very grateful servant, George Scrubbins, *Manager*."

But when did the course of business ever run smoothly with a manager? Never. The little county-town became infected with a musical mania, and the manager's soul was tried within him. Having no more musical taste than a pig, he exhausted himself in catering for the growing want, and made a signal want of success of it. Feeling his way cautiously, he began by introducing between the acts popular airs, such as "Whoa, Emma!" "In my Cottage Near a Wood," "Sweet By-and-bye," etc. He was rewarded by orange-peel and hisses. Driven from his position, he had to vary the bill by occasional operatic entertainments in character. They took, while the legitimate did not. Then he made his stock company learn how to sing, and issued on all the walls colossal parti-colored placards, announcing that, "totally regardless of expense, he had secured the best musical talent from the Imperial Academies of St. Petersburg, Vienna and Berlin, the National Opera-house and Varieties of Paris, the Queen's of London, and the Scala of Milan." These friendly notices were signed with the name of Giordino Scrubbins, impressario.

"A treacherous jade!" exclaimed he again.

"Who?" said Dr. Bodger, who had smoked himself comatose.

"Betsy Williams," said the impressario.

"Who the devil is she?" replied the doctor. "Oh, ah! yes, I remember—the Signorina Cantacuculli."

"Yes, *sir*," continued the irate manager. "I took her off the street, where she was selling bouquets at a shilling a bunch—and stolen, I believe, at that. Sent her to the academy; made a lady of her; paid her dashed debts; given her share and share; and now my madam has coolly gone off to the races, and a long-legged sawbones with her. Hear this:

"This is to certify that Sig. Cantacuculli is pining from a concatenation of cardiac symptoms and lassitude of tone in the sopranic organs, and that I consider an immediate removal by the excursion train to Hampstead, for two days, is indispensably necessary to save her voice and reason. (Signed) SQUILLS, M. D."

"Ho! ho! ho! ah! oh!" roared Dr. Bodger.

"What is to be done?" asked the manager, completely nonplussed. "Billed for to-morrow—stay, here is a small 'william'—billed for 'enchanting and ravishing select scenes from the Gazza Ladra, la Signorina Cantacuculli, the young, lovely and accomplished Italian cantatrice, whose angelic voice and unparalleled personal beauty have been the theme of wonder and admiration to so many crowned heads!' There's a Betsy for you! But what is to be done?"

"Get Jukes to do it."

"Jukes be fiddled! As scraggy as a starved pullet, and with a similar cackle."

"Lalla?"

"Pooh!"

"La petite Marionette?"

"Couldn't trust her. She'd be making eyes at the boys in the gallery. What the deuce to do for a magpie I'm sure *I* don't know, unless to hire a black hen and touch her up here and there with whitewash."

"Easily remedied," said the doctor. "Don Hamlet's inky suit, put a weed on your hat, issue black-edged smalls to say the diva's mother is dead, and there will be no performance for a week out of respect to the grief of the noble family of Cantacuculli."

"I see no help for it," said the manager despondingly; "but O Betsy! I will punish you for this."

The friends were seated at eventide at a slight refection in a room of the inn where the above dolorous conversation took place, and they had sunk into moody silence, when three solemn knocks came to the chamber-door, and a deep voice challenged outside:

"What ho, Bassanio!"

The manager pricked up his ears, and solemnly adjured the intruder:

"Who art thou that usurp'st this time of night,
Together with the fair and warlike form
In which the majesty of buried Denmark
Did sometimes march? By Heaven, I charge thee, speak!"

Whereupon the former utility-man, now promoted to be premier basso, entered and fixed a supplicating gaze on the bottles.

"Beer?" queried the manager, handing him a brimmer of champagne.

With a wink that would have made the fortune of Robert Macaire, the utility basso drained the beaker, set it down, and directed another beseeching glance in the same direction; but, it is needless to say, without success.

"Speak!" quoth the manager.

"Eureka!" said the basso. "I have found it, as the man said when he bolted without his bathing-suit through the streets of Syracuse or some place."

"Found what?"

"Found a *prima*."

"Harry," said the manager, "thy nerve is worth a cup of sack. Sit down, man, and say thy say."

Whereupon the *profundo*, laying his rather battered hat on the ground, proceeded to relate that, while drinking with mine host at the Chequers (as he phrased it, but which meant carousing with the waiter in the tap-room), that functionary had informed him of a young female who had been seeking music pupils, but found none. This singing person was poor, but lady-like, and professed to have testimonials of her artistic ability. All this the basso related with prosy circumlocution in a voice that seemed to issue from the bowels of the land.

Any chance, slender as it might be, of supplying Betsy Cantacuculli's place was too opportune to be neglected; so our manager and his friend the doctor wrapped themselves in their cloaks, like theatrical villains—for the night was cold and snowy—and set out on their journey to the address furnished them in a suburb of the town. The basso waited till they had left the apartment, then advanced to the table and shook the bottles; but, finding them empty, shook his head too, and descended to the lower region to finish his symposium with the waiter.

Our brace of worthies made their way through the snowy night, with their heads down and cloak-collars up, bravely breasting the storm. The sturdy, old-fashioned lamp-posts, with their red gleaming eyes and their trunks covered with snow, looked like sheeted ghosts in some spectacle of Parisian pantomime. By-and-bye the lamps ceased, and they entered on a dark, dreary, suburban street, where, with some difficulty, they found the number of the house they sought. All was dark excepting one light that gleamed from an upper casement. Standing on no ceremony, they entered and made their way upstairs without interruption. Without the preliminary of knocking, they opened a door and entered.

Here an impressive scene met their eyes. The room was almost destitute of furniture, and but a handful of fire disported with the cold in the open grate. On the pallet of a wretched bed lay a young man tossing in the delirium of fever, a hectic flush on his face, his hair straggling wild-

ly over the pillow, and his flashing eyes roving restlessly on vacancy. By the bed knelt a young woman, who with gentle care soothed the sufferer's restlessness and bathed his fevered brow. The visitors had perhaps expected to find poverty, but nothing so bad as this.

The noise of their entrance attracted the attention of the young woman, who started to her feet.

"What is it?" she cried excitedly. "Have they sent?"

The situation was embarrassing. Scrubbins was the first to speak.

"Madam," said he, "we crave pardon for the intrusion. There is some mistake. We sought a music-mistress with offers of employment. Pardon; we will retire if—if there is nothing we can do to aid your sad case."

"Employment?" continued the young lady in an excited tone. "Give it me—anything I can do—I cannot leave him to beg our bread. Meantime he suffers—from—absolute want."

Here she fairly broke into a passion of tears. Scrubbins secretly placed a piece of gold on the table. Bodger blew his nose suspiciously and turned up his coat-cuffs.

"Madam," said he, "I am a doctor," and, advancing to the bed, took the young man's hand in his own. "Febrile symptoms violent—refrigerante, *sal soda cum potass.*," muttered he. "Physique superb—diagnosis favorable—good support when convalescent—not likely they've got it. Why should I care? Dash it—dash it—I'm a fool —that's so—hum!" With this incoherent soliloquy he smoothed and shifted the sufferer's pillows with kind and skilful hand. "With care, madam, we will bring your friend through," said he aloud.

This somewhat quieted the lady, and after a time the manager, who never closed his eye to business, mentioned what *had* been the object of his mission: "but now," said he, "of course—of course." At this announcement of the manager's object the lady threw herself by her husband's bed, exclaiming piteously:

"O Charles, Charles! what would I not do for you?" and then professed herself willing to hear her visitor's proposal.

The negotiation occupied some time. She was not a professional, she said, but had frequently sung in private, and was a favorite pupil of the great German maestro Sturmsquall. She was familiar with the score of the leading operas, and knew the Gazza well. If her visitor would take her voice on trust, she would nerve herself for the effort and appear on the succeeding evening. No rehearsal was necessary.

"For his sake--for his sake!" said she distractedly, looking with fond affection at the fevered patient. "But how to leave him?"

A good heart beneath Bodger's sealskin waistcoat, although his exterior was rough.

"Make your mind easy on that score," said he. "I will sit with him. This is my case. I mean to cure this man. If I don't, may I be——"

He very nearly swore, but refrained for the lady's sake.

Scrubbins hastily thrust into the hands of the lady the music-sheets, with the passages marked in which she was to appear. Then the visitors respectfully took their leave, Bodgers saying that on his way back to the hotel he would send up a prescription, which he did. So the poor soul who was to be the substitute for the Cantaccuculi sat up all night, now attending her sick friend and now running her remembrance over the part of the suspected heroine.

At a late hour our worthy friends were seated in their apartment, taking their ease in their inn, toasting their slippers before a rousing coal fire, each gentleman having in his hand a steaming lightning made after the most approved pattern and stirred with a spoon, when the doctor broke a long silence by remarking in a sententious voice:

"It's a queer world we live in."

"Very," said the impressario.

The portentous evening arrived, and the manager's heart beat as fast as a debutante's—unnecessarily, however, for everything passed off *a merveille*. An hour before the opening of the services Dr. Bodger, according to promise, went to sit with the sick man, and Dame Gubbs, the dresser, fetched the devoted wife and safely deposited her in a dressing-room, whence she emerged, in due time, a very pretty person indeed.

"Do you think you can go through with it, my dear?" asked the manager.

"I have determined to accomplish it, whatever it may cost me," replied the lady; and, as the anxious manager looked at the fire of resolution in the dark eyes that gave expression to her sad face, he saw that she meant it.

It is unnecessary to say more than that she carried out her intentions. The representation was a perfect success. Tremulous at first, she seemed to gather confidence as she proceeded, until she became, as it were, the very personification of the author's creation. Scrubbins was delighted.

"My lord," said he to a sprig of nobility who was lounging in the coulisse, "isn't she splendid? Don't you think she is natural?"

"Pon my soul, don't know, you know. I was never innocent of stealing a silver spoo-on," drawled the youth.

He thought he had said a smart thing—only he hadn't, for Byron said it before him.

At the fall of the curtain Scrubbins led the lady on and shared with her the applause, announcing in the same breath that the performance would be repeated next evening.

"Settle with you at the week's end, my dear," said he as he placed her in a coach to return to her sick husband, and, pressing a small purse into her hand: "Um—ah—God bless you!"

Next evening a shock awaited the unlucky manager. The audience were becoming impatient, but no prima appeared. The basso-profundo was despatched post-haste to fetch her, but speedily returned with the startling intelligence that she had disappeared—gone—evaporated, exhaled (he said) like the baseless fabric of a vision. All that her landlady could tell was that, about noon, a handsome private carriage containing three men—one of whom, she could take her Bible-oath, was a lawyer, and the other two said they were doctors—had driven to the door and spirited the lady and her husband away, but where to the landlady knew no more than the babe unborn. The basso told this with a chuckle, for he owed old Scrubby one. The manager was in despair.

"I say, Bodgy, this thing is too much for me," he groaned out. "I have a mind to drop it—shuffle off this mortal coil—stab myself with a practicable door—dagger, I mean; and, in fact, drop it. Perhaps some tears may be shed for poor Giordino Scrubbius."

"You get on a clawhammer and white choker. Mother's dead. Tell orchestra to drone out a dirge—'Dead-march in Saul' is about the style. Hurry up, while I write the epitaph."

Thus spoke the manager's faithful henchman as he seized a sheet of paper and began to scrawl in his large, splashy hand.

Meanwhile the orchestra stopped suddenly in the midst of a clashing symphony, and the slow strains of a dead-march came stealing through the house, and the murmurs of the audience gave place to the silence of astonishment. Then the manager, attired in a suit of solemn black, with a white tie and a touch of chalk on his face—especially on his nose, which of late years had shown a tendency to become ruddy—walked lugubriously on the stage. One hand he pressed over the region of his heart; the other held a delicate cambric to his eyes, and he bowed profoundly.

"Ladies and gentlemen," he began (*laughter*)—"ladies and gentle*men* (*applause*), unaccustomed as I am to public speaking (*much laughter*)—the distressing moment of my life—the Signorina Cantaccucculi's (*hisses*)—sainted mother dead—herself at the point of death—so young, so beautiful."

Here an uneasy movement ran through the house, which became profoundly attentive, and the manager reached sadly round to his coat-tail pocket and produced Bodger's certificate to that effect:

These are to certify, on soul and conscience, that the Signorina Eleanora Amalia di Caraffi de la Montagna Cantaccucculi lies at the point of death, the exquisite tension of her delicate organization being completely shattered by the saddest news of the death of her illustrious mother, the most noble Contessa di Cantaccucculi, *nee* Villa Reale di Amalfi Contessa di Gorgone.

(Signed) ELIHANAH BODGER, M.D., F.R.C.S., A.C., *Dr., Doct. Allop., Doct. Homœ., Doct. Eclec., Doct. Mus., Socina de, etc., etc, etc, etc., etc.*

The reading of this affecting statement threw the audience into convulsions of weeping. Rising as one man, or rather as one woman, with handkerchiefs to their eyes, they left the theatre and wended their way homewards to muse on the mutability of human affairs; while Scrubbins and the doctor returned to their hotel to make a night of it.

An enterprising wood-engraver resolved to take advantage of the popular sympathy; so, looking up an old wood-cut of Mrs. Manning the murderess, delineated in the black dress in which she appeared on the scaffold, he sat up all night working off copies, which he labeled:

"Only authentic portrait of the noble and lovely Signorina Cantaccucculi,"

and, it is believed, he sold hundreds.

* * * *

Three years afterwards, Scrubbins, being on a tour in another part of the country, felt it for his interest to call personally on the lord of the manor to solicit a bespeak. This he was the more emboldened to do because rumor had it that the lady of the lord was herself *fanatica per la musica*. Passing through the pleasant grounds of the estate, Scrubbins presented himself at the fine old baronial mansion. My lord was from home, but it was possible he might see my lady. Conducted by a tall footman, he was left to wait in an apartment fitted up in costly taste, where he had barely time to settle his wig and arrange his shirt-collar when a lady entered the apartment. She was young and beautiful. The manager looked at the lady, and the lady looked with a calm, cold eye at the manager. Our friend Scrubbins was never considered a bashful man, but astonishment took away his presence of mind, and he could only falter out:

"Signorina—Cantaccucculi ——"

"Yes, yes, I know," said the lady, with the most superb absence of recognition (a really fine piece of acting); "you come for a bespeak? Well, I bespeak a selection from 'Gazza Ladra.'"

The impresario quailed before a woman's presence, for in the lady of the demesne he recognized the mysterious singer who had so ably supplied the place of the recalcitrant Betsy Williams.

Next night our worthy friend was gladdened by a bumper house, comprising all the fashionables of that fashionable neighborhood, and, conspicuous in a front box, assiduously waited on by her husband, the former sick man, and surrounded by a bevy of aristocratic friends, sat the young Lady Oldtowers, the Cantaccucculi's former substitute. Old man Oldtowers had died, and my lady and her husband, his discarded son, reigned in his stead.

WIDOW JONES' HUSBAND died a long ways from home, and it took such a long time for the body to reach her that grief had quite recovered from her grief and was giving a large lunch party when the body finally arrived. A wagon drove up to the door and a large box was handed out. Curiosity ran high among the ladies at the window, and with one accord they exclaimed, "Why, Mrs. Jones, what can that be?" Up went Mrs. Jones' eyeglasses, and, after a glance, she coolly said: "Well, it must be old Jones come home. Charley, run down and open the door for your father."

MAN with broken nose—"I want a man arrested in the saloon around the corner for pounding me." Police sergeant—"What kind of a looking man was he?" Man W. B. N.—"A feller with a baseball moustache." P. S.—"A baseball moustache! What do you mean by that?" Man W. B. N.—"Nine on a side."

A NOTED CORNER IN GOTHAM.

WRITTEN FOR THE NEW YORK CLIPPER.
BY COL. THOMAS PICTON.

The northeast corner of Broadway and Canal street has ever been a favorite landmark with older New-Yorkers of the passing generation, particularly with those dwelling, during the halcyon hours of youth, in the semi-rural regions beyond; as it were, the limits proper of the city. A half century ago, the district surrounding Richmond Hill, upon the crest of which loomed up the painted roof and unfinished towers of St. Patrick's Cathedral, was but sparsely settled. Still therein could be found the dwellings of many men of wealth, oftentimes retired merchants, yet mainly semi-patricians, descendants of a Knickerbocker stock, who, like unto the lilies of Solomon, neither toiled nor spun, and to whom the ease and monotony of a suburban existence were more attractive than embroilment amid the din and bustle of the busy town. For the religious edification of these gentlemen, of competent if not elegant leisure, had been erected St. Thomas' Church, a structure wonderful in grandeur, to the eyes of the vulgar from its rough, graystone buttresses and gigantic Gothic windows, consuming at least two-thirds its entire front. This church marked the extreme limit of the city tradesman's pedestrian pilgrimage in a Sunday search after the rural beautiful, especially as, at some hundred yards from its door, upon the margin of Broadway, at that time and in that section generally designated as the Albany Post-road, could be detected a counterfeit headstone of solid white marble, bearing graven upon its face the ominous legend: "One mile from the City Hall." Still very few pedestrians ventured voluntarily so far as this ultima Thule, generally preferring to terminate their walk at the old-fashioned hostelry, surrounded by an attractive flower-garden, located at the farthermost point, at which the stone-bridge was wont to span the canal with no less than half a dozen brick-faced arches, and at which, moreover, commenced the long line of tall poplars, planted at uniform distances along that side of the road, extending northward until burying itself amid the orchards and farmyards of Bloomingdale.

During the course of the second decade of our present century not only had the stone bridge disappeared, but the canal, degenerated into a diminutive rivulet of water drained from the adjacent Lispenard Meadows, had been converted into a municipal sewer to carry off the surplusage of rain-water untreasured to meet the domestic needs of thrifty housewives, and descending in torrents as successive thunder-storms expended their aqueous fury upon the steep, slatetiled roofs of the burghers forced to dwell at a distance from the North River's bank. The receiving basin at the general culvert was placed at the termination of Centre street, facing Pearl, at a spot presumptively the centre of the former Collect Pond, and into its capacious maw flowed not only the pure water of the heavens, but the unsavory drainings of countless gutters, to meander through a subterranean, circuitous aqueduct of brick and mortar, hidden from view of man beneath the cobble-stone pavement of Centre and Canal streets, in the precarious hope of forcing a fraternal embrace with the rippling waves of the Hudson.

The bridge and the canal melted most quickly from public sight; but the old-time public-house, enlarged and nominally improved, maintained its ground, and, as per primeval Larkin, its pertinacity in existence being gratefully rewarded through conversion, as its swinging sign indicated, into the "Broadway Stage House," from whose portals departed, thrice a day, a lumbering public vehicle—a cross between a corduroy mailcoach and a carter's van—which, after penetrating the bowels of the town, and circumnavigating the Bowling Green, switched off into Broad street, there to rest before the door of the Old Tiled Cottage in inglorious ease until the imperative call of Time reset its dormant wheels in motion to retrace its halting march.

The Broadway Stage House, originally known as the Stone Cottage at the Bridge, was a quaint structure of decidedly Hollandish origin, appropriately painted yellow—or, as it was then termed, Dutch pink—two stories in height, broad and squat-looking at the base, surmounted by a pointed roof of alarming altitude, through which were pierced diminutive dormer-windows, suffering the straggling rays of a setting sun to penetrate into sleeping-chambers fashioned very wide, sufficiently low, so as to afford ample space to the inevitable cockloft above, wherein were stowed away bags, boxes and barrels of imperishable stores, annually laid in and adequate for a year's consumption. Upon the ground floor was located the coffee-room—at least this was an inscription over a side entrance from Canal street. Still it chanced that a decoction of the Javanese berry was less palatable to the patrons of the Stage House than concoctions of "Old Jamaica," Holland gin, New England rum and other alcoholic beverages, making no mention of the many foaming mugs of "Albany Cream Ale" disposed of upon these suburban premises.

The pleasure-garden, entrance to which was shaded by two drooping willows planted within the protective walks, was sacred against profanation by votaries of either John Barleycorn or his alcoholic majesty, being dedicated almost exclusively to quaffing the "fragrance of the Chinese herb." In a word, it was the tea-garden *par excellence* of the Gotham, locally renowned for the prime quality of the unadulterated article therein vended, in the brewing of which was solely employed water drawn from a well of marvelous purity, situated within the bounds of the Eighth Ward, in the neighborhood of Spring street, thus named to conserve memory of its existence, near unto the rickety dwelling of Johnny Edwards, eccentric manufacturer of beam-scales, noted as among the final wearers of knee-breeches and shoe-buckles braving the despotism of Fashion upon Manhattan Island. And spring-water from this historical well could be deemed peculiarly appropriate for the fabrication of an exhilarating decoction, inasmuch as therein had been found floating the corpse of a Miss Sands, the mystery of whose murder had furnished our grandmothers with the staple for tea-table gossip for over a quarter of a century.

As in those days all New York dined at high noon, and the hours thereafter until the stroke of six were devoted to a digestive promenade, the propriety, if not absolute necessity, of a public tea-garden wherein the current gossip of the town could be retailed or commented upon at a casual reunion of the fair sex could not equitably be questioned even by the stoniest-hearted of the stronger sex, whose chariots were in this wise convivially dissected. Consequently, while their putative lords and masters, under pretense of furthering commercial projects, hob-nobbed, dined and wined at the Tontine, Franklin and Bank Coffee Houses, almost beneath the shadow of the tower of the Exchange, their wives and daughters enjoyed the pleasure of

THEATRICAL RECORD.

Movements, Business, and Incidents of the Theatrical, Circus, Musical and Minstrel Professions.

THE CLIPPER POST-OFFICE.

☞ A STAMPED ENVELOPE, plainly addressed, must be inclosed for each and every letter, and the line of business followed by the party addressed should be given, in order to prevent mistakes.

NOTE.—Professionals and others should bear in mind that, by a late change in the postal laws, all letters, etc., in transit between the United States and Canadas, must be prepaid, otherwise they are not forwarded.

Letters received for week ending 5 P. M., MONDAY, Nov. 4.

LADIES' LIST.

Allen, Eloise
Allen, Georgia
Allyne, Kittie
Buckingham, Fannie L
Banks, Ella
Bidwell, Dollie
Bernard, Mrs. Mary
Baker, Minnie
Bromo, Addie
Boshell, Carrie
Beaumont, Nellie (2)
Bastello, Carrie
Brooks, Katie
Berger, Anna Teresa
Burgess, Emma (of Aiken'sCo.)6c.
Branscombe, Maude
Brooks, Mrs. Kate (2)
Chester, Marie
Chrissie, Carrie
Claxton, Kate
Chanfrau, Mrs.
Caselli, Madam
Crabtree, Lotta
Dixon, Blanche
De Rosa, Josephine
Delange, Minnie
Duclos, Madam
Emaline, Mlle (song-and-dance)
Ellis, Lillie
Elberts, Kittie B.
Elmore, Annie
Emmett, Mrs. C.E.
Franks, Flora
Fisk, May (2)
Gardner, Kittie
Gleason, Alice
Hessenburch, Mrs. M. E.
Harland, Rose (p.o. m.London,Eng.) 21c.
Hindle, Annie
Howorth, Mrs. M.E.
Hall, Fannie T.
HyersSisters'Combination
Harvey, Mrs. H.M.
Hamilton, Annie (of Hamilt.Sisters)
Hallett, Alta
Hughes, Jennie
Iferd, Celia
Jeal, Linda
Johnson, Addie
Kent, Mrs. Chas
Kellogg, Clara Louise (2)
Kent Sisters
Leavering, Annie
Lawton, Minnie
Lougee, Kittie
Lauretta, Millie
La Monte, Allie
Leigh, Georgie 3c.
Lee, Rosa (of Rentz's Minst.)
Lawrence Sisters, The
Lindsay, Jennie
Mellar, Maude
Mortimer, Lucy (Mrs.J.K.Mort.)
Montfort, Lolla (vocalist)
Morris, Josie
Markham, Pauline
Maxwell, Kate
McDonald, Mrs. Jas.(p.o.m.Leeds, Eng.)
Moore Sisters
Moore, Eunice
Mulvey, Lizzie
Merretta, Miss
Makin, Mrs. C.
Newton, Eliza
Neoskaleta, Miss
Nelson, Sara (p. o. m.London,Eng.)
Pendy, Mrs. John 6c.
Pascoe, Marie (2)
Pomeroy, Louise
Richmond, Josie & Lu-lu
Remington, Daisie (2)
Richings Bernard, Mrs. C.
Robeson, Erba
Reynolds, Vic
Reignolds, Georgie
Richmond Sisters
Ransom, Alice
Shaw, Mrs. Mary A. (2)
Stevens, Mrs. H.P.
Stellini, Mad. (vocalist)
Smith, Sarah
Sherwood, Alice (ofPomeroy'sCo.)
Smith, Allie (jig-dancer)
St. Felix, Leanora 4c.
Turner, Nellie
Ulm, Susie
Vickers-Rogers, Mattie
Vincent, Mrs. Eva
Victoria, Mad. (trapezist)
Violetta, Mlle.
Woods, Annie (vocalist)
Woods, Annie (late of Baltimore) 6c.
Wren, Alice M.
Woods, Annie (late of Wilkesbarre)
Washington, Mrs. Cesfries
Wall, Miss (of L. Grover's Co.)
Weinhold, Mrs. (of Grau's Co.)
Wallace, Bella
Westbrooke, Jennie

GENTLEMEN'S LIST.

Arlington, J. V.
Allyne, E. T. J.
Adams, Flem
Adams, Yank (3)
Ayers, C. C.
Adams, Jr., Flem
Andrews, W. R.
Barry, Dave
Bryan, W. H.
Blossom, Nat
Brown, Gus
Bloke, Geo. W.
Buckley, Harry
Barnum, G. W.
Blodgett, Harvey
Bird, G (of Fay Templeton's Co.)
Bergman, Chas (musician)
Barrett, Ed. (comedian)
Baird, J. W.
Bernard, Pierre
Burnell, Maj. John
Barrett, Lawrence
Byrne, J. (of A. Wallace-Villa's Co.)
Bryant & Manning
Benjamin, L. P.
Brown & Barnes
Brady, Sam
Barlow Bros.
Blanchard, H. (vocalist, etc.)
Barnum, P. T.
Byron, Edwin
Benton, Chas.
Bush, I. T.
Bensley, Jas.
Bernard, Harry 3c.
Broome, Jas. (of Loftus' Co.)
Clarke, H. (of Barney & Clarke)
Courtwright, Wm. (Flew Flew)
Clasby, C. (of L. Barrett's Co.)
Corvella, Robt.
Clifton, F. R. (2)
Clark, G. B.
Cummings, Frank
Callender, Harry
Clarke, W. H.
Corbin, Charlie
Castello, G. B. (2)
Cooke, L. E.
Cassim, J. (of Cassim & Fritz)
Charles, Geo. (female-imperson.)
Cotton, Ben
Chenet, Joe
Clancy, Steve (circus "biz")
Clarke, Harry
Collins, J. (of Collins & Wren)
Clifford, Frank
Collins, C. (of Color Guard Co.)
Crum, W. (of Coup's Circus)
Collins, B. (of Acad. Music, Chicago)
Collini, Tito
Cummings & Hines
Crosby, C. J. (p. o. m. Newcastle, Eng.)
Combs, Geo. Poole
Charvat, Frank
Cohen, G. (of Rice's Evangeline Co.)
Carroll, Dick
Campbell, Wallie 5c.
Doty, J. A.
Dessauer, S. (of Rooney's Co.)
Delano, Jeppe
Ducrow, Wm
Dumont, Frank
Davis, Chas. L.
Dollinger, G. (musician)
Duncan, A. (ventriloquist)
Dixon, H. (of Kellogg's Op. Co.)
Davis & Co.
Driscol, Dan
Dodge, Ben
Dunbar, G. (of Forepaugh's Cir.)
Dashington Bros.
Darlington Bros.
Dittman, C. H.
Dickey, G. W.
Daly, Thos. (of Daly Bros.)
Debonay, John
Duprez & Benedict's Minstrels
Dickeson, H. (comedian)
De Haven, Claude
Eddy, Jas. N.
Ellis, Saml.
Earl & Tobin
Emidy, J. A.
Eureka Dramatic & Variety Agency
Buson, S. (of McAllister's Minst.)
Eddy, Ed.
Emerson, Wm.
Eldridge, Press
Ellis, Saml.
Farrell, Jack
Fraser, R. (pantomimist)
Forbes, C. (of Uncle Tom's C. Co.)
Farrar, J. V.
Frost, Hyatt
French, Edwin (2)
Franckum, Geo.
Frohman, Gustave 6c.
Fagan & Fenton (2)
France, Geo.
Forrester, Bruce
Fowler, T. B.
Gerson, Edmon 10c.
Gillmore, W. J. (2)
Gale, Walter
Goldberg, John
Gardner, F. (of London Circus)
"Grimaldi" (of N. D. Roberts' Co.)
Gray, W. B. (manager)
Goodwin, John (Agt. L. Pomeroy)
Granger, Tom
Gray, W. (of Tenn. Jubilee Co.)
Geyer, Frank
Gulick, J. T. (of Dup. & Ben. Min.)
Gaston, Al.
Gorman, O. H.
Gorman, J. (of Gorman Bros.)
Goodyear, C. W.
Grau, J. (of Grau's Op. Co.) (2) 3c.
Goss, Joe 3c.
Grover, Wm. S.
Gould, W. (of Leland's Co.)
Geyer, Albert
Grau, Hermann
Gardner, S. H.
Goodwin, J. (with Hartz)
Gaston, Albert
Gilman, W. E.
Goss, Ned
Gilmore, Wm (thea manager)
Howe, John F.
Hunter, Geo. (Irish "biz")
Hinnes, Billy
Hill, John (of Di Murska's Co.)
Hutchinson, J. L.
Howard, Ed.
Hall, F. A.
Howard, Rollin
Homan, G. W.
Haley & West
Howell, T. (English p. o. mark)
Holloway, J. (of Barnum's Circus)
Henry, W. B.
Hengler, T. M.
Henderson, G. A. (2)
Hogan, John (minstrel)
Heinrich, F. (of Dup. & Ben. Min.)
Harrington, J. (of Cum. & Harring.)
Howard, C. L.
Henry, H. (2)
Harrington, Chas.
Hastings, G. (of Robinson's Minst.)
Hart, F. (of Golden & Hart)
"H. S. E." (2)
Hawley, C. (of Hawley & Noon)
Irvine, W. R.
Kennedy, Dan
Kent, Frank
Keen, Jule (2)
Keeshin, C. H.
Kelly, J. D.
Kersands, W. (of Hyers' Sist. Co.)
Leland, Matt (2)
Lenton, Frank & John
Lee, H. G. (3)
Lent, Jr., Lew
Lester, Harry
Leavitt, M. B.
Leary, Jas. E.
Long, T. B.
Lester, Mr. (of Lester & Williams)
Lennox, Geo. H.
Lorella, W. H.
Leslie, Roy
Lovella, Thos.
Lipman, A. S.
La Clade, Billy
Lorellas, The
Lee, Harry C.
Laiscelle, Lyman
Lawson & Jones,
Locke, E. J.
Morris, Dan
Myers, W. (agt. B. W. P. & W.'s Minst.)
McDowell, Alf
McCue, H. L.
McNish, Frank
McAlone, Peter
Mayo & Fash (2)
McDonald, Jas. (of Batley, Eng.)
McIntire & Heath
Mills, Gus
Mack, W. (of Keen & Mack)
Murphy, J. C.
Maeder, F. (of Salsbury's Troub.)
Melville, Chas.
Magee, John (pianist) (2)
McKay, Robt.
Milligan, Weaver & Adair
Murray, Harry
Morris Sullivan, Dan
McVeigh, John
McClure, Chas. (musician)
Martin, Sam
Mack, Harry
Magee, Johnny
Morris Bros.
"Manager" (3)
Mitchell, W. H. (basso)
Nane, Wm. (of T. Denier's Co.)
Needham & Kelly
Nagle, R. W.
Newman, Prof (musician)
Nicholls, C. W.
Omohondro, J. B.
O'Hara, P. M.
Orrin Bros.
Oliver, J. A.
Otington, Chas. 12c.
Partlaw, N. A.
Peterson, H. (of Dup. & Ben. Min.)
Pearl, C. C.
Powers, John (of Lent's Co.)
Price, E. (of Park Thea., Brooklyn)
Primrose, G. H.
Pilling, F. J.
Pico, Comical
Phillips, Sig. (of Gray's Ital. Op. Co)
Pedanto, Mr.
Perry, Ned
Quinlan, J. J.
Rice, Col. J. H. (2) 3c.
Ravel, C. W.
Reynolds, W. (of J. Thompson's Co.) (2)
Rickaby, John
Ryder, G. (of Ryder's B. R.)
Rice, E. E.
Ruth, E. (of Ruth & Smith)
Richards, A. E.
Rodgers' Comedy Co., O. B.
Roberts, Nick
Robbins, Burr
Raymond, E (of Raym. & Murphy)
Richmond, Jas.
Ripley & Read
Ronaldo, Geo.
Robinson, Frank
Ritchie, Fred (Dutch "biz") 6c.
Robinson, Jas. (equestrian)
Redmond, Chas.
Rogers, Loraine
Snow, L. (of Coup's Circus)
Sands, Lew
Spencer & Bennett
Simonds, C. J.
Stanwood, H. (of Wagner & Cotton's Minst.) (2)
Swain, S. C.
Stone, H. F.
Sinclair, Harry
Samwells, Prof.
Sands, Ed. (Irish "biz")
Seville, John G.
Smith, A. C.
Shepard, Burt
Sanford, J. L.
Sullivan, Dan Morris
Steele, G. (of B. Robbins' Circus)
Sherman, W. H. (2) 6c.
Spriggs, Harry 6c.
Sherrick, Mark
Sturges, J. A.
Sherman, Arthur B.
Stuart, Edwin
Splane, J. D.
Sadler, Thos.
St. Aubin, F. P.
Sarony, Gilbert
"Seeming Impossibilities"
Saxton, Harry
Sully, Dan
Sanford & Wilson
Straight, Ned
Sheehan & Jones
Samwell, Thos.
Treville, Walter
Thorne, Harry
Tucker, Stephen Attmore
Tribble, Harry (not H. Trimble)
Taylor, E. C.
Thornton, Chas.
Tierney, Cronin, Lester & Allen
Trudell, A. O.
Trimble, G. E.
Toole, Col. T. R.
Villa, S B.
Vannesse, A. H.
Vanpeltze, C. C.
Washburn, E. S. (6)
Wood & West
Wynne, Thos.
Walworth, Darl. (of "Old" J. Robinson's Circus)
Ward, J. D. (manager)
Weaver, J. (of Milligan & Weaver)
Wilson, John (of Comopolitan Circus) (2)
White, A. (of Dup. & Ben. Minst.)
Wagner, Cal
West, Mr. (late of Bryant & West)
Wray, Ralph
Wills, J. B. (2)
Wilson, J. B. (banjoist)
Walker, Oscar
"W. B. R."
Williams, John (LancashireLad)
Woods, H. (of Sprague's Minst.)
Williams Bros.
Willis, Fred
Waite, Jas. R.
Van Amburgh's & Co.'s Manager
Willis, F. E.
Wells, Jas. (juveniles)
Weston, Harry
Wiley, L. H.
Wilson, John (equestrian)
Watt, W. M.
Webster, C. R.
Zaulig, F. W.
Zebold, Geo. W

INTRODUCTORY.

MONDAY, Nov. 4, '78.

This is the eve of battle. Not that kind of battle in which the gutters and alleys run red with crimson gore, but the friendly strife in which the ballot takes the place of the bullet, and the hard-handed sons of toil, instead of the "Gallant Sixty-ninth," charge the enemy's batteries, and mow down the forlorn hope of a demoralized foe. [Does that begin right, Jimmy? "It's right as fur as you've got, but look out you don't run foul of a snag."] As we write, every patriotic citizen is girding up his loins for the morrow's struggle; and when the sun goes down behind yon Grampian hills, where Norval's father feeds his flock of frugal swine, the ipse dixit of the vox populi will have been recorded, and the chief magistracy of this great metropolis will have been decided in favor of the successful man. "Letters have poured in upon us from every ward in the city" asking our opinion concerning the outcome of the fight. We have felt no delicacy about giving it, and we have invariably said, in the language of the late lamented Jack Bunsby—if so be as Ned Cooper gets more votes than Gus Schell, then the former will be it; but if so be, on the contrariwise, as how Gus Schell's ballots should outnumber the same as cast for the Cooper, then so be vice-versa. ["Nobody can't tell nuthin' from that." Just so, Jimmy; and it goes to show our independence and impartiality, and thereby strengthens the neutral line of conduct that has ever marked the course of this journal.] And we would go one step farther, and say that, if Schell got cracked in the melee, no earthly power could prevent his adversary from passing through the Mayor's gates to the Augean stable beyond, always provided that the jolly Cooper ads no fraudulent eight-by-seven to make his calling and election sure, and is not otherwise staved off by the inscrutable fate of too many ciphers. [How's that, Jim? "It will kill 'em dead; but I should advise a few sound words about the purity of the ballot and the sacredness of the elective franchise, which every able-bodied citizen owes to his country, and to the perpetuation of them principles which has been handed down to us from the remotest ages of the gladiators of feudal times, when men of a suspicious stripe was chuckt into the lion's den or made to walk rough-shod through the fiery furnace, which made it warm for the ballotbox-stuffers who was prevailed upon to vote early and often, or otherwise seek the bubble reputation at the cannon's mouth, where so many Sepoys come to grief in the days that tried men's soles long before Boss Tweed had anything to do with the —— with anything to do, and that, mind you, at a time when the Dead Rabbits of the Sixth Ward and the Live Roosters of the Glorious Fourth unshackled the fetters which thievin' freebooters or their unscrupulous allies failed to see when Barnum's Greatest Show on Earth first spread its canvas to the rippling gale or Joseph Jefferson awoke from his slumbers of a thousand years, and become unknown to his numerous progeny which had evoluted while he slept, and which sang the battle-cry of freedom as the first pipe-layer commenced his operations in the streets of New York, whereby many an honest voter was shorn of his privilege and the repeaters of the Custom House went dry-shod over the slum of a smouldering volcano where Dion Boucicault wrote King Lear, or even subsequent to the time when Tony Pastor produced on his Broadway stage the real original first Democratic-Republican that was foaled in the hills of Cyprus, where, to this very day, may be seen the identical blarney-stone that Jarrett & Palmer brought over in the Plymouth Rock centuries before the advent among us of John Kelly and The. Allen, whose names" —— There, there; stop where you are. And all that came of Jim's endeavors to take in the speeches at the two mass meetings held on the same night last week by the two antagonistic parties.]......We desire to state that the lightning-calculator who preached last Wednesday evening at the West Forty-eighth street Baptist Church was not the lightning-calculator now engaged to calculate for Lotta at the Park Theatre. *He's* not on the preach. It's Hutchings, Barnum's old figurehead, who is now striving to show people the error of their ways, and lead them through flowery paths forevermore......It is said—but we don't believe a word of it—that the costumes worn by some of the opera-bouffe ladies in Paris are of such a character as to leave nothing to be desired. "Our Jim," who is not so pious as he was before he became a supe, suggests that, by taking one step farther, they can surpass all previous efforts. On questioning the lad as to what that step leads to, he replies by saying that, if they were to go hunting after bears, they might get to the bear-skin! ["A comical conceit."—O. J.]......While disputing the right of bill-stickers to ornament the posts of the elevated railroads, the directors fail to see the good which may result from such decoration, and only look upon the wrong side. Our knights of the brush confine their operations to no single branch of industry, science or art, but dabble promiscuously in verse, as witness the appended stanzas from the brush of J. N. Sullivan, who hails from Colorado:

HOW HE GETS HIS WORK IN.

On fence, on barrel, box and post,
Or ancient house long ceased to pay,
He spreads, to please the gathering host,
The printed wonders of the day.

On empty barrel, with "red-eye" stamp,
He spreads to view *the temperance call;*
To pulpit, drama, lecturing tramp,
Impartial services render all.

......There was fun in Wall street last Wednesday morning, when thousands of circulars were scattered from the visitors' gallery upon the brokers in the Stock Exchange. The circular announced the "change of bill" for that night at the Broadway Theatre, and the opening of George S. Knight on the following Monday night at the same house. This was no doubt the work of some "stock" actor......If you see anything of a roaring lion walking up and down Broadway you will be suitably rewarded by returning it to Barnum, and no questions asked......Strangers in the city are respectfully informed that the proposed Bryant memorial is not for Daniel, the well-known minstrel, but for William Cullen, minstrel of another persuasion. We want no thanks for this little service......Apropos of indisposed opera-singers, we believe that, if managers were to administer to the afflicted ones a dose of antimonial wine, there would be no danger of a recurrence of the malady......And talking about George, now that he is at the Broadway, would it be proper to call that house a Knight school? ......A man says that Bayard Taylor has written a new lyric drama in four acts between meals. The allegator fails to say whether the four acts are between supper and breakfast or breakfast and dinner......The most successful star candidates for public suffrage last week were Lotta and Emmet. Their mass meetings were immense, and we believe that either of them could have been elected Mayor "by a large majority."...... As a natural result of the election campaign, and the various ward and mass meetings held throughout the city the past week, the depression among amusements continued, nearly every place being more or less affected; and we need not look for much improvement during the current week, as the contest over the question of Mayor is exceedingly bitter, and will so continue to the end. Next week we may have a better showing......In our advertising department may be seen the "first card of the season" from New Orleans since the yellow-fever scourge took possession of that city and closed every place of amusement there. The disease is no longer epidemic in any of the late fever-infected cities of the South, and absentees are hurrying to their homes, and there is evidence of a revival of business along the entire line......And at this turning-point in the affairs of the South it is with the liveliest feelings of gratification that we learn that the Synod of Georgia, on the 31st of October, decided by a vote of 41 to 17 that *dancing is not a crime!* and restored the church-rights of a dear brother who had been suspended for giving a dancing party in his house. By this it would appear that, according to a Southern view, other things besides "the sun do move," thus endorsing the astronomical observations of Brother Jasper......The little Park with the little Lotta appears to have struck it fat again. "La Cigale" may not possess much merit as a play, but it draw—and that is the quality most to be desired. If the agile Charlotte wants something neat and appropriate to put in her album, here it is. No matter about the autograph. We are always modest, and if a name is needed let the lines be signed "Our Jim."

TO LOTTA.

Lots of people lot on Lotta,
Much regret when they have not her,
Show approval when they've got her,
And remark: "Ah, Lotta what a
Lottery prize is Lotta!"
So, in ease she spends her days,
Seldom to a poor house plays,
Says "Nay" to all matinees—
Happy lot of Lotta!

......And still another remarkable event calls for our serious attention. It was in Paris where this young lady went up in a balloon, and while thus suspended in mid-air, as our perilous trapeze artists would say, "a son was born to her that day." Probably she thought if she remained on earth at such an important and painful crisis it would only make her terror firmer. [Please read this terra firma, and oblige.—ED.]......All-hallow E'en came to pass on Thursday last, Oct. 31; but, owing to the political agitation, the small boy did not secure the usual modicum of fun which has heretofore made the occasion a bright spot in his otherwise spotless life, and so, this year, it was to him but a hollow-eve...... It is a long look ahead, but a project of such proposed gigantic proportions needs time to work out a safe deliverance. A number of the most wealthy and influential among us held a meeting at the Fifth-avenue Hotel one evening last week with the view of discussing the subject of a great World's Exhibition in the city of New York in the year 1889, or earlier if feasible. Harmony ruled the proceedings, and the meeting adjourned until April 30, 1879, when delegates from all parts of the country are expected to be present. We like the idea. We have never felt satisfied since Philadelphia made such a grand success of *her* Centennial......The big Fair at the Cathedral continues a big success. It not only interferes with other amusements, but *may* influence the election to-morrow. Of getting out with a full purse, "all who enter here leave hope behind."......A new *comic* play called "Our Club" is announced at Wallack's. [We do not know, Jimmy, whether it is a stuffed club or a social; but even a social club is generally stuffed.—ED.] We have not learned whether the manager or Beckett will play the leading comic role......Impecunious people who go to the Grand Loan Exhibition at the Academy of Design, in the hope of effecting loans until they "get a remittance from abroad," are respectfully notified that they don't do a lone business at that establishment, as is attested by the crowds who go there......An elephant got into a hole at Barnum's Show last Thursday, but the elephant was got out whole, neither hole nor elephant being injured. This was a narrow escape for Gipsy........"Grandfather's Clock" shows what a good Work man can do when he has the time. [That's how he gets his *Work* in.—OUR JIM.]........The alleged Gerster remains indisposed. Wonder what *does* all her, anyhow?........Wouldn't Wilhelm with a little j and Ole Bull with a big O make a capital team to draw the long bow?.......Let us hope that the Lyceum has hit upon happy times. D. Thompson's Yankee appears to tickle the public's sides amazingly, and after nine consecutive weeks the laugh still goes on. The Lyceum has seen dull times, but it is no lie to say that it does not see 'um now. [There is a hidden gem there.] Perhaps this is in part owing to the low prices and in part—but let us give the true explanation in verse:

JOSHUA WHITCOMB.

'Tis perfectly proper this play should be known,
For here is a Yankee refreshingly good,
And Denman is playing the part alone
As well as any ten men could.
For this modern Joshua even *The Sun*
Stops in its course of censure and doubt,
And the people appear to enjoy the fun,
For in Whitcomb they see the wit come out!

......"It is in the papers" that, a few nights ago, Brother Beecher visited Barnum's, and chance and the usher piloted him to a seat exactly in front of Mr. Tilton. The latter got up and moved to another part of the house. Wasn't that rather rough on the other part of the house?......The privacy of the domestic circle is not proof against those ghouls and vampyres who fancy our actresses have no rights which they need respect. A dispenser of gossip wilfully and maliciously publishes a worthy young actress's age at nineteen years, when she is in reality but eighteen years and six months! Is this the boasted freedom of the press, forsooth?......It is alleged that Theodore Thomas, since his opening in Cincinnati, has discovered a musical prodigy, a twelve-year-old boy, of "poor but honest parents." And at the time Theodore was unearthing this wonderful violin-player, some religious papers were exceedingly vile in charging Brother Thomas with imbibing lemonade at a "German."......Just as the Southern epidemic in America is terminating, news comes that a Sothern disease in England has broken out. ["Where's the p'int into that?" Don't you see the practical joke in it? "I don't see nuthin' into it." It refers to the illness of Sothern the actor. "Ah! Why don't you get out a book called 'Hard Jokes Made Easy?'"]........ "My Son" is one of the latest additions to the dramatic circle. If the same efforts are continued, we may look for the advent of the entire family......Since the doubling-up of the Manhattan Bank, managers exercise a good deal of caution as to where they deposit their surplus effects. Those who have no surplus have the satisfaction of knowing that *they* can't suffer if all the other Manhattan banks had their deposits removed. ......"Owing to the great success of 'Mother and Son'" at the Union-square Theatre, other novelties will succeed it at an early day.

FACT AND FANCY FOCUSED.

"The Red Hussars," a string orchestra of about forty instruments, who arrived early last week from Hamburg, have since been attracting much attention in virtue of their brilliant uniforms. It is to be hoped that the public will fancy their music as much as their clothes. Their first concert is treated of elsewhere......Mapleson has wisely resolved to let poor Sandy Bizet rest. Instead of forcing the opera of "Carmen" to a continuous "run," the Colonel has in one shape or another ("Der Freischutz" and "Faust") played the Devil at the Academy of Music......The annual competition for the free scholarship offered by the Grand Conservatory of Music, this city, is to take place at Steinway Hall this afternoon, Nov. 4. There are nearly one thousand candidates. Last year but thirty-six qualified out of a total of about eight hundred......Edouard Remenyi actually sailed from Liverpool on Oct. 29. The squeak of his fiddle has not been heard in this city in quite a while. He now brings with him a fiddle that is new to us, and a name that is a trifle strange in its orthography. Nevertheless, the memory of the old fiddle lingers here, and the change of a vowel or two in a name cannot cool our regard for its owner. A week or two will witness his American debut—on the bills, and in the average newspaper......At the Hawthorne Rooms, Boston, on Nov. 1, the first ("Macbeth") of a series of six Shakespearian readings was given by George Riddle, the Harvard graduate, who has forsaken the stage for the nonce......Mlle. Marie Litta has been endeavoring to annul her contract with Strakosch because of a prior one with other parties. This accounts for her not having appeared already with the Strakosch Troupe. Max refuses to cancel, and it is not exactly clear to us how the Illinois prima-donna can march under Max's banner......Miss Clara Brown, a young reader of promise, was heard at Walsh's Hall, Chicago, on the night of Oct. 30......In "Stars and Garters," recently brought out at the Folly Theatre, London, Eng., Lydia Thompson and the ballet have a scene of reciprocal kissing. It was then that the small-boy aloft got in his work, and became positively cruel in his advice: "Beware of the paint!"...... Signor Campobello of Mapleson's Troupe has arrived here...... Mrs. Charles Coghlan and daughter sailed for England on Oct. 30......Rudolph Aronson is to institute a series of Sunday-night concerts in Gilmore's Garden on Nov. 10......Remenyi is to play at the first Philharmonic Concert this season, which will be given at our Academy of Music on Nov. 23......Bronson Howard's "Lillian," altered in spots and called "The Banker's Daughter," is to be the "novelty" at the Union-square Theatre, this city, next week......Joe. Wheelock has been engaged to travel with Miss Mary Anderson as her special support. Dr. Hamilton Griffin, the lady's manager, is to be congratulated upon the accession of Wheelock to his forces...... The first public rehearsal of the series of symphony concerts at Steinway Hall, this city, under the baton of Dr. Damrosch, will be given on Nov. 7, and the first rehearsal for the Chickering Hall series, under Prof. Gotthold Carlberg, will take place on the 14th......Tracy Titus' English-opera Company come to town on Nov. 11, when Laura Joyce will appear in this city after a long absence, and Miss Catherine Lewis will make her first bow to a metropolitan audience......E. A. Sothern is suffering from exhaustion, and the cable announces that his physicians, conceiving that absolute rest is essential to his complete recovery, have forbidden him to play again inside of six months.. There is sadder news as to Samuel Phelps, England's foremost Shakespearian comedian. His physicians fear he will never be able to play again...... Then there is John Baldwin Buckstone, prolific playwright and once a prosperous English manager, whose needs are so pressing that a subscription for his relief has been opened in London......Richard Realf, the story of whose sad life and death is elsewhere briefly recounted, was at one time morbidly ambitious to be known as a dramatist. He completed at least one play and submitted it to a popular actor, who may or may not have read it. At all events, the MS. was in good time returned to the author. Later (in 1868), while Realf was a private in the Regular Army and stationed on Governor's Island, he began, and we think completed, a dramatization of "Les Miserables." Whether he ever submitted this to a star or manager we do not know; but he believed it to be his greatest work, and, in that belief, burned the MS. in a fit of despondency and rage......On the evening of Oct. 31, the cantata of "Esther" was rendered at Zion Church, this city, by the Union Singing Association, who are all colored, and who had previously performed "Ruth the Moabite."...... Theodore Thomas has at last located his Cincinnati residence. It is on Walnut Hills......Sig. Ferranti the baritone returned from Europe on Oct. 30 in the steamship Amerique. ......Mlle. Zare Thalberg is to give a series of concerts in the chief towns of Holland......"Konig Jerome" is the title of a comic opera composed by Herr Ziehrer, and which is to be produced this season at the Ringtheatre, Vienna......The Joseph Surface at Wallack's Theatre last week was C. Leslie Gossin, specially engaged for a couple of performances......After its production in Vienna, Herr Rubinstein's grand opera "Nero" is to be given in French at Antwerp......In the Carlberg concerts, this city, Miss Kate Thayer, the New Orleans vocalist, is to be one of the features......The St. Louis fashionables builded better than they knew. According to a dispatch from that city, the story that ex-Governor Tilden was engaged to marry a Miss Hazeltine was devised in order to advertise a charitable performance of "The Mistletoe Bough," in which Miss H. was to play the role of the bride. It was intended that the story should be circulated only in St. Louis, where it would do the most good..........In Dover, Eng., the other day, the ex-Empress Eugenie fell upon her face, and was severely hurt. It is perhaps not clear to most readers that this is the proper department in which to mention that this long-suffering woman still suffers. But then it is a fact scarcely known outside of Paris that Eugenie has been an actress, she having played the leading role in one of "Eight" Feuillet's eighty or more pieces........Anton Rubinstein's opera of "The Demon" has reached at least its fiftieth representation in St. Petersburg........Sims Reeves, Charles Santley and Miss Midge are accompanying Christine Nilsson on her English concert tour. ....Herman Linde, the Shakespearian mnemonic, and who in this country has been also a Shakespearian actor on the English-speaking stage, is to impersonate a series of his favorite characters in this city, about January next.....Miss Roberta Norwood is playing in "Pink Dominos" at the Criterion, London. ... Frank T. Leslie, "a young variety actor, twenty-two years old, from Indianapolis, Ind.," reports *The Cincinnati Enquirer* of Oct. 31, "was arrested under suspicious circumstances. He was found on Main street trying to dispose of seven silk handkerchiefs at low prices." In the metropolis now, it would not be regarded as a suspicious circumstance for an actor to have a wardrobe consisting of seven handkerchiefs. ......Lizzie May Ulmer, who has been playing in Maine, was recently the recipient, on the stage in Portland, of an elegant gold watch and chain. She is doing mainly the title-role in "Andy Blake," and is supported by George T. Ulmer......Mr. Carpenter, proprietor of the Continental Hotel, Newark, N. J., has a canary-bird that trills "The Swiss Waltz," and sings "Whoa, Emma!" "The Sweet By-and-bye," and other tunes. It recently figured in a bird concert given at that hotel for the benefit of the yellow-fever sufferers. Clara Louise Kellogg is said to have once offered $1,000 for this canary, a sum that Mr. Carpenter, being a person of means, declined......During a balloon-ascension in Paris, France, Oct. 15, the wife of a Manchester, Eng., merchant gave birth to a boy. A doctor happened to be in the car, and for his timely assistance he was handed a 500f.-note. The balloon, a quarter of a mile up, was anchored while the physician was earning his fee. Having begun his career while suspended at an uncommon altitude, there will be an excuse for this Manchester merchant in embryo should he continue to be "a high-strung youth."......The Camden (Me.) Musical Association, under the direction of Prof. James Whitney, began a three days' festival at Megunticook Hall, that place, Oct. 28......Jacob Aberle has leased the American Theatre, Third avenue, and is to restore it to "variety" uses on Nov. 11.......... Edwin F. Thorne and Miss Jennie Murdoch are to support Janauschek, beginning Nov. 11......Mrs. Charlotte Gibbs Nichols is to give readings at the house of Mme. Duchardt, 116 West Fourteenth street, this city, on Nov. 7. Her husband was Capt. James C. Nichols, who was killed four years ago while his ship lay at a Brooklyn wharf, and the lady is endeavoring to give readings in order to support herself. ......H. J. Byron is to be the dramatic critic of *Mayfair*, the new London publication........Prof. Van De Mark is to lecture at Steinway Hall, Nov. 7, on California and the Pacific Coast......Not "Liz" nor "Joan," but "That Lass o' Lowrie's," is to receive its initial representation in the metropolis on Nov. 24, at the Broadway Theatre...... Called back by non-professional business, Miss Ellie Wilton, we are informed, has returned from Europe......Others having raised their voices against it, and Cardinal Manning having publicly reprobated "so grave a disregard of the Christian interests of our country," the managers of the Westminster Aquarium, London, have abandoned their project of presenting the peasants from Bavaria in tableaux from the Ober-Ammergan Passion Play. Leaving aside all consideration of their Master, the Aquarium is scarcely the place for the Apostles, especially when it was proposed to sandwich them between acrobats of various kinds, and clowns of all kinds.... The Count Joannes is sueing *The Evening Journal* of Jersey City, N. J., for $25,000, which is his estimate of the damage he has sustained by reason of that paper having disrespectfully spoken of him as George T. C. Jones, as a preliminary to its exercising purely judicial functions in asserting that "he ought to be hung." The case was in court on the 2d inst......David Stewart Ker, once a Member of Parliament for the County of Downs, Ireland, has recently died, aged sixty-one. Through a marriage in 1842 he was uncle of an occasional playwright and a steady patron of the stage, the Countess of Dufferin......That talented Bostonian Miss Nellie Cummins, who has played almost everywhere between here and San Francisco, will play here for the first time on Nov. 11, supporting E. Thomas Booth at the Fifth-avenue Theatre......Charged with fraud, in a case that has now been pending about two years, Joseph B. Stewart, lawyer of this city, was arrested last week. He is the man who chased John Wilkes Booth across the stage of Ford's Theatre, Washington, D. C., and behind the scenes and out at the back door, on the memorable night when "Sic semper tyrannis" marked the crisis of Booth's disease of the brain......Rulofson the photographer, the head-and-front of the San Francisco firm of Bradley & Rulofson, whose camera has helped to perpetuate so many thousand actors of both sexes, fell from the roof of his gallery on the 2d inst., and was almost instantly killed......Chicago has on exhibition a girl who is (about) 13 months old, and weighs (about) 77 pounds...... P. T. Barnum has again been nominated by the Democrats to represent Bridgeport in the Connecticut Legislature.... Little Leona and Ella Fontainbleau have had an appropriate sketch written for them......Herr Goetz's amusing opera of "The Taming of the Shrew," long familiar in Germany, was produced in London on Oct. 12, for the first time in England......The surprising statement is made that over four thousand persons attended, and over $4,000 were realized from, the entertainment given at the Lexington-avenue Opera-house, on the night of Nov. 2, by the Young Ladies' Charitable Union. The object of it was to raise funds to put shoes upon the feet of the needy in this city......The rioting at the new Chinese Theatre, San Francisco, still continued at last accounts, and the police were busy with their clubs. It all comes of the importation of a lot of new actors by the Sam Yup Company. The six elder troupes fancy that priority means monopoly...... One of the undoubted successes of the variety business last week was "Yank" Adams, the billiard wizard, operating in an L-trap at Harry Miner's New Theatre......Miss Emma Cranch led the congregational singing in St. Paul's M. E. Church, Cincinnati, on Nov. 3......Bloomington, Ind., has a rival of J. R. Brown the mind-reader in the person of D. O. Spencer. He is at present in Louisville, Ky., endeavoring to read the mind of H. C. Hodges, tried and found guilty of forging a mail-key. If the Bloomington mind-reader finds within Mr. Hodges the proofs of Mr. Hodges' innocence, as he thinks he will, then farewell to the dearest privilege of the American citizen—that of being locked up all night with eleven other fellows in a jury-room......Sig. Tagliapietra was honored with a reception by fashionable and musical people at a private residence in Boston last week......The Oratorio Society of this city is to give the first of four concerts, under the leadership of Dr. Damrosch, on Nov. 30...... Miss Watts is the name of a Cincinnati soprano who made an encouraging debut at Pike's Opera-house, that city, Nov. 1, in the Marie Van concert......It is uncertain whether the Elks will locate their projected "Rest" in Maple Grove Cemetery or the Cemetery of the Evergreens. They have the matter still under discussion. ......Miss Helen Ames, one of Mme. Rudersdorf's pupils, is to make her debut as a soprano at Remenyi's concert, in this city, on Nov. 11. Afterwards she contemplates making a tour of the country. She is a St. Louisian, and favorably known there under her marriage-name.........The long professional partnership existing between John Hart and A. C. Moreland has ended, and it is not unlikely that Moreland, who is still in this vicinity, will return to San Francisco......Miss Nelly Gertine, the English musical artist, whose arrival is daily expected, is underlined for an early appearance at Tony Pastor's, this city.

CITY SUMMARY.

W. H. MORGAN, a dashing and graceful hurdle-rider, made his reappearance in this city after several years' absence Oct. 28 with Barnum's Circus in Gilmore Garden, meeting with a cordial reception. Carl Antony, having recovered from the effects of his late accident, again resumed the direction of the trained stallions. Emma Lake's graceful manege act continued a principal feature. Rudolph Mette was seen for the first time this season as an equestrian in a principal somersault act, and James Holloway was the chief actor in a comical interlude called "The Clown and his Body-guard." The riding of Charles W. Fish and Miss Katie Stokes; acrobatic feats by the Mette Brothers; loaping over elephants by the company; a comical act by the Miaco Brothers; and the feats of Mlle. Vellefez filled out the bill, which attracted a quite liberal attendance. P. T. Barnum addressed the audience at the matinee Nov. 2.

"ALMOST A LIFE," in which Miss Maude Granger is to make her first appearance this season as the leading lady of the Standard Theatre company, is to be produced Nov. 9.

THE FOUR LEOTARDS, Sarony, Walters and Kelly, Frank Mara and De Witt Cooke are the reinforcements at the Theatre Comique Nov. 4. "Our Law-makers" is to be continued.

MR. AND MRS. GEORGE S. KNIGHT (Sophie Worrell) and their combination are to commence a season in the Broadway Theatre Nov. 4, acting in "Otto."

LULU RICHMOND of the Richmond Sisters, song-and-dance artists, was attacked with hemorrhage, thus preventing them from fulfilling an engagement this week in Montreal.

THE BENEVOLENT PROTECTIVE ORDER OF ELKS held their annual election at their hall, 114 East Thirteenth street, this city, on Sunday evening, Nov. 3, with the following result: John Tyndale (unanimous), E. R.; Harry Sanderson, E. L. K.; Wm. Devine, E. L. K.; Lee Georgie, G. L.; Robert S. Martin (unanimous), secretary; Joseph F. Waring, treasurer; C. Darrow (unanimous), tiler; Charles T. White, John P. Smith and Thos. Gaynor, trustees.

MID-OCEAN CONCERT.—One of those pleasant little episodes which do much to cement friendship and often bring up agreeable recollections between the theatrical profession and others was given Oct. 26 on the broad Atlantic, during the last trip of the steamship California to New York, when the following professionals and amateurs appeared in a musical entertainment: Miss Minnie Loder, Mrs. Swain, Mrs. Piggott, Miss Purley, Messrs. Lew Clark, Ben Cotton Jr., Sam Swain, C. Landis, Howe, Adams, Briggs, Woodward, Annis and Ker. Charles P. Shaw of New York was in the chair.

BUSINESS CONTINUED LARGE with the San Francisco Minstrels last week, people having been turned from the doors for lack of accommodation on several nights. The programme was freshened by "Take this Letter to my Mother," sung by W. Raymond, and "Only a Face at the Window," by J. G. Russell. In the olio Charley Backus and Billy Birch appeared as the rival candidates for Mayor, and George Thatcher sang a fresh ditty, entitled "But the Girl Wouldn't Get Thee Gone."

IMOGENE is organizing a company to play "La Cigale," and will shortly appear at one of our city theatres.

AN ELEPHANT'S FALL.—When Barnum's Hippodrome was first opened in what is now known as Gilmore's Garden, a large subterranean apartment was constructed in the centre of the arena, which contained the necessary machinery and traps to produce the effect of a castle rising from the earth in a pantomime called "Blue Beard." That apartment has since remained, although it had been covered over with planks and earth; and as the Garden is now arranged for circus performances, it is under the space which divides the circus from the menagerie. On the morning of Oct. 31 a rehearsal was had, and as the female elephant Gipsy, one of the largest and most intelligent in this country, was proceeding from her quarters in the menagerie to the arena of the circus, the planks covering the apartment above described gave way under her enormous weight, and she fell a distance of several feet, fortunately alighting in one of the outside passages hitherto used for scenery, and escaping contact with the ponderous machinery which occupied the centre of the inclosure. She uttered a peculiarly shrill cry, which apprised her companions of her danger, when they gave utterance to similar sounds and exerted their strength to break the chains by which they are severally confined by one leg. These sounds caused the hyenas, lions and other animals to howl or roar, and for a few moments a very creditable representation of Pandemonium was given. Performers and attaches rushed to the elephants' assistance, and someone suggested that one of the pedestals used during the performances should be thrown down to her. This being done, the intelligent animal, appreciating the efforts being made to rescue her, placed her fore-feet upon it, and raised herself upward; but the distance to the top of the pit was too great for her to reach it with her feet. It was finally decided to throw in bales of hay, and, when this was accomplished, she was assisted upward by means of ropes cast around her bulky person and pulled by numbers of the attendants. After safely reaching the solid earth, the elephant manifested her joy at her escape in the most frantic manner. She sustained no further injuries than a slight abrasion of the skin on her side.

THE PLEASING VOCALISMS of the Duncan Sisters at Tony Pastor's Theatre last week found favor with the audiences. John and Lea Peasley were advantageously seen in an Irish sketch called "Mollie's Victory." In plantation songs-and-dances the Barlow Brothers proved themselves experts. Billy Arlington gave burlesque lightning changes in female attire, his songs and interpolated witticisms provoking much laughter, and he wound up by introducing his "singing" skye-terrier "Dot." Burt Clark and Charles Edwards, in male and female attire respectively, and with white faces, performed a neat sketch entitled "The Serenade," during which they introduced Tyrolean duets, accompanying themselves upon guitars. Their dialect and singing were commendable. Edwin French's banjo-songs and funny sayings were received with their accustomed favor. Miss Flora Moore, whose performances were recently described in these columns, created a sensation and added to her reputation. Foley and Sheffer in "Uncle Ike's Jubilee" made a good impression, and Kelly and Ryan successfully gave the freshest of their comical Irish character sketches, including "The Two Nurses," "Going to the Ball" and "The Shamrock Guards." In addition to the above, who were the fresh arrivals, Tony Pastor sang "My Candidate for Mayor" and a parody on "Baby Mine" to the original air, besides repeating several of his latest successes in response to recalls. Murphy and Morton gave fresh Irish songs-and-dances, and the sketches of "Thompson's Ghost" and "The Jealous Husband" opened and closed the entertainments. Business good.

A COMPLETE CHANGE of programme and the engagement of a number of fresh artists caused the auditorium of the Theatre Comique to be well filled since our last report. The serio-comic songs of Minnie Lee were a pleasing feature; the gymnastic feats upon double horizontal bars by Zegrino and Legab aroused the enthusiasm of the audience; Charles H. Duncan sang a number of songs quite effectively; Kittie O'Neil repeated her familiar but entertaining jig and reel dances; Williams and Sullivan in rough Irish songs-and-dances were quite acceptable, and one of them subsequently gave creditable imitations of popular variety performers, among whom were Billy Barry, Harry Kernell, George S. Knight, etc.; Harry Osborne and Fannie Wentworth in their sketch entitled "The Lad and Lass from Ireland," were quite amusing; Dick Gorman, a German comique, whose style differs from all others, now before the public, scored a success. He also sang a song in pigeon-English, during which he interpolated an imitation of a Chinese washman, who prides himself upon his knowledge of our language, talking with a customer, with side-speeches to his fellow-workmen in his own language, which evoked much laughter. Andy Collom gave a banjo-song with witticisms, and played a medley of popular airs with full orchestral accompaniment. A new sketch by Edward Harrigan, entitled "Our Law-makers," was acted for the first time Oct. 21, with the author as Patrick Daly, a successful candidate for the Assembly, and Tony Hart as Patruccio Quincy Daly, his brother, who has just arrived from Ireland, the support being by the principal members of the company. It contains some telling hits at political customs, and there is a sensational scene, during which a steamboat going up the Hudson River comes in collision with a schooner, her bowsprit penetrating the cabin of the first-named. The last scene represents a Caledonian picnic by moonlight. Athletic sports, including high-vaulting, were given by Crossley and Elder, who made their first appearance in this city since their return from Europe, and tossing the cabor and sack-racing were indulged in by several members of the company. The boys composing the Miniature Seventy-ninth Regiment were seen in a march and heard in a new song, composed by Dave Braham, entitled "The Seventy-ninth Brave Highlanders." Besides the above, Johnson and Bruno continued their songs-and-dances, and John Shay acted in the sketch of "Knock Me Down," and John Wild and Billy Gray in an old sketch rechristened "C. O. D."

RUMOR says that the Olympic Theatre is again to be opened with a variety entertainment, one report assigning the management to Sandy Spencer, another to Josh Hart.

HARRY MINER offers the patrons of his new theatre this week Capt. A. H. Bogardus, the Four Aces—Lester, Allen, Tierney and Cronin—Brevarde and Sawtelle, the Sheridan Brothers, Vic Reynolds, Dunbar and Bartollo, Mollie Wilson, the De Forrests, and the Zanfretta Pantomime Troupe.

EDWARD E. KIDDER, business-manager of Joseph Murphy's Combination, was in town Oct. 30.

MINNIE LODER, Sam and Carrie Swain, Ben Cotton Jr., Little Sallie, C. L. Clark of the Clark Brothers, and the Landis Brothers arrived from England Oct. 27 in the steamship California.

THE ANNUAL BENEFIT of the Benevolent Protective Order of Elks, which is to take place at the Academy of Music on the afternoon of Thursday, Nov. 21, promises to be unusually interesting, the managers of this city lending the aid of some of their best performers, and otherwise contributing to the success of the entertainment. Among the list of volunteers are Mr. and Mrs. J. C. Williamson, Harrigan and Hart, Geo. Knight and Sophie Worrell, Maude Granger, Edmond S. Conner (who has not appeared in New York in eighteen years), Den Thompson, Chas. R. Thorne, Miss Maude Harrison, Chas. R. Pope, Birch and Backus, the entire Mapleson Opera Troupe, Harry Bryant, the Big Four—consisting of Leslie, Allen, Tierney and Cronin—Doud Byron, Bobby Newcomb, Jenny Yeamans, Levy; Miss E. Mills, vocalist, daughter of Clark Mills the sculptor. Every theatre in New York has been tendered to the committee, except Wallack's.

NELLIE HASSON, while performing in the London Oct. 30, was presented with a pair of gold bracelets, attached to a bouquet, handed to her from a private box.

J. K. EMMET'S Fritz proves to be such a powerful magnet that it attracted crowded audiences to the Standard Theatre last week, despite the excitement attendant upon the approaching election.

WESLYN AND CASEY are to commence an engagement with the San Francisco Minstrels Nov. 4.

"FROU-FROU" was withdrawn at the Fifth-avenue Theatre Nov. 2. For Modjeska's benefit, Nov. 1, the balcony-scene from "Romeo and Juliet," in which Frank Clements reappeared as Romeo, was added to the programme, and continued the rest of the week. Business fell off during the week.

"STANDING-ROOM ONLY" was displayed in the vestibule of the Park Theatre several nights during the past week. "La Cigale" and Lotta's sprightly acting of the title role have hit the popular taste, and a successful run is anticipated.

A GOOD BUSINESS was done at Niblo's Garden since our last report, although the attendance was not so large as during the previous week, "The Deluge" continuing the attraction. Charles Pope, who acted Satan for the last time Nov. 2, is to be succeeded by F. A. Tannehill.

ELIZABETH VON STAMWITZ closed her engagement at the Broadway Theatre Nov. 2, "Messalina" giving place to "Leah the Forsaken" Oct. 30. As the Jewish maiden this artist had better opportunity to display her tragic powers, although she evinced the same faults which marred somewhat her Messalina. The curse was delivered in a powerful manner, and during the evening she was several times summoned before the curtain. The drama was well played, J. F. Wheelock being an excellent Joseph, M. V. Lingham an impressive and effective Nathan, and J. H. Burnett a comical Ludwig, while the others in the cast exhibited attentive care. The attendance averaged fair.

COL. T. ALLSTON BROWN has engaged a first-class variety company of twenty-two performers to open in the Standard Theatre, San Francisco, Cal., the latter part of December. The company will play their way out, visiting the principal cities en route.

WOODA COOK, Marquise, a Brazilian rider of repute, who will make his metropolitan debut; and the three Herbert Brothers, acrobats, are to be added to the already powerful company of Barnum's Circus this week.

THIS WILL BE THE LAST WEEK of "The Deluge" at Niblo's Garden. F. A. Tannehill will replace Charles Pope as Satan, and J. F. Peters will act Cain. Oliver Doud Byron commences an engagement in "Across the Continent" Nov. 11, and the Kiralfy Brothers will shortly thereafter produce "Around the World in Eighty Days."

AN EXTRA MATINEE is to be given in the Theatre Comique Nov. 5, election day.

CHARLES WATERFIELD, who will make his first appearance in America; Sheehan and Jones, Georgina Smithson, Emile and Pauline Ames, W. Henry Rice, Charles and Annie Whiting, James and Barney Kine, Clara and Helen Courtland and Johnny McVeigh are the arrivals at Tony Pastor's Theatre this week.

LOTTA will continue to play in "La Cigale" at the Park Theatre this week, which will be the last save two of her engagement, during which no matinees are given. Robson and Crane are the succeeding attractions.

JOHN HART, the well known Ethiopian comedian, has gone into the wine-room business at 512 Broadway, next door to the Theatre Comique.

FOR THE LAST WEEK of Modjeska's engagement in the Fifth avenue Theatre she is to act in "Camille" Nov. 4, 5, and "Frou-Frou" 6, 7. D. H. Harkins is to play Armand.

BERNARD MACAULEY and company are to shortly play an engagement in the Broadway Theatre, producing "A Messenger from Jarvis Section."

ROSE EYTINGE and Cyril Searle in "Rose Michel" are the current stars at the Bowery Theatre, where another version of the same melodrama, called "Jonathan Bradford, or the Murder at the Roadside Inn," has been frequently acted in years gone by.

MUSICAL NOTES.—The Italian-opera season at the Academy of Music continues fairly renumerative. "Carmen" is the strong card so far, and until Gerster's appearance it may have to be relied on to keep the treasury in good condition. This opera was repeated on Monday and Wednesday evenings, followed on Friday by Weber's "Der Freischutz," with Sig. Tecchi as Max (his first appearance here), Sig. Foli as Gasparo, M. Thierry as Kiliano, Mlle. Parodi as Agata, and Mme. Sinico as Annetta. "Faust" was the matinee bill......The new French opera-bouffe company appeared at Booth's Theatre during the past week, where they have been giving with good effect P. Lacome's light musical comedy entitled "Jeanne, Jeannette et Jeanneton." The plot, which has been told in THE CLIPPER, is a good one, and full of wit, but the music is so spun out and ordinary as to be disappointing, especially as the promise is given at the beginning of several numbers of a better result. The work is hardly destined for a popular success here, although several numbers are pretty by their tunefulness—notably the opening trio, a waltz song, and a march air in the last act. The orchestration was decidedly thin—in fact, it is meagre music all the way through, and must depend for its attractiveness upon its being a comedietta, not a musical effort. Good acting was wanted, and the troupe accomplished that point. Their engagement includes four weeks in all, and they are under their own management, it being a commonwealth arrangement, by which the eleven people composing the organization are interested in the profits, if any, and a money forfeit, deposited in Paris, is relied on, it is alleged, to prevent desertion. The cast of this first presentation here of the opera included E. Mallet, a good baritone singer and actor, as the Marquis de Noce; F. Doria, an acceptable tenor, as Briolet; C. Lecuyer, who has not been seen here for several years, and who formerly made quite a reputation with the Fiske and Aimee companies as a very clever bouffe artist, as La Grenade, in which he made much of a small part; L. Benedick, a capable actor, as the Prince de Soubize; Mlle. Flavienna Dralla, who has a voice of some sweetness and is a fair actress, as Jeanne; Mlle. Zelie Weil, a sprightly little singer, who is sure to be popular, as she makes herself taking—without personal attraction—by her vivacity and sparkle, both in acting and vocally, as Jeannette; and Mlle. Rosine Stani, who was heard at the Lyceum Theatre several seasons ago, and shows her ability and the result of experience in some clever comedy acting and neat singing, as Jeanneton. The operetta is hardly a test of the capabilities of the troupe musically, and has drawn poor houses all the week, with the exception of the opening performance......The new "Symphony Society of New York," which is under Dr. Damrosch's direction, has elected Dr. W. H. Draper as president, and S. M. Knowles secretary....... Aptommas, the harp-player, delivered an interesting lecture at Chickering Hall, Oct. 29, on ancient minstrelsy, the harp, pianoforte and kindred themes. At intervals he performed several choice numbers, and Miss Rose McGeachy, soprano, sang effectively in selections from ancient and modern composers.....The Red Hussar Band of Hamburg, Germany, under the direction of Prof. K. Shreiner, arrived here Oct. 29 on the steamer Wieland, and were heard in concert at Steinway Hall on Nov. 2, 3. They number forty pieces and include several soloists, among them a pianoforte-player, and created a favorable impression by their skillful playing .....The Sunday-night concert at the Grand Opera-house Nov. 3 had for the special attractions Ilma di Murska and Gilmore's Band, with Levy, Prof. John Hill, A. H. Hatch and F. F. Bracht also in the programme......A couple of youthful prodigies at piano-playing, both under ten years of age, were brought over by Manager Mapleson, and are to perform with his concert company.

AT THE VOLKS' GARDEN the arrivals Nov. 4 are Dashing Charley, Bob and Nellie Bremmer, Reynolds and Hawkins, Farrell and Marks, Prof. Frank Wardell, Nellie Mahretta, J. H. Graham and Miss Jennie Ward, Miss Lottie Winnett, Julia Walcott, and Emma Brennan.

TRACY TITUS' ENGLISH-OPERA COMPANY is to commence a season in the St. James Theatre Nov. 11.

THE FOLLY THEATRE COMPANY rehearse each day at 11 A. M. at Turn Hall, and the ballet at 2 P. M. Their attention is called to the call elsewhere. Jennie Yeamans has been added to the company already engaged.

MARTIN HANLEY, the popular young manager, who is now looking after the interests of Barry & Kernell's Combination, was on Wednesday evening, Oct. 30, made the father of another boy. This makes "three-of-a-kind" in his family.

AT THE BOWERY THEATRE last week "The Two Orphans," with Miss Kate Claxton in her original character of Louise, Miss Margaret Cone as Henriette, and Charles A. Stevenson, who doubled the characters of the Chevalier de Vaudrey and Pierre the cripple, the other characters being acted by the members of the regular company, afforded ample amusement to the patrons of that theatre.

M. O'REARDON, who has been reported as being in confinement in the insane department of Bellevue Hospital, called at THE CLIPPER office Nov. 4, and stated that, while recently sojourning at the Hot Springs, Ark., he had an attack of remittent fever, and was in consequence necessitated to take large doses of quinine, which had the effect of making him "flighty" at times. He has now entirely recovered, and will shortly resume his profession.

JENNIE HUGHES has just closed an engagement at the Theatre Royal, Montreal, and opens here Nov. 11. Chas. L. Howard is business-manager for her.

FRANK HARDENBERG is no longer a member of the Park Theatre company.

FRANK HARRISON has leased the Theatre Brighton, and will open it Nov. 13 with a talented company and at cheap prices of admission. He will produce his own five-act melodrama entitled "The Shay-le, or by Proxy," with new scenery by Harley Merry and effects.

DRAMATIC.

LAWRENCE BARRETT, supported by the Toronto, Ont., stock company, appears at Wheeling, W. Va., Nov. 4, 5, presenting "Richelieu," "Merchant of Venice," and "David Garrick." T. W. Davey is the manager. "A Celebrated Case" Company is billed for 11, 12, and the George C. Boniface Combination in "A Soldier's Trust" 18, 19.

A SINGING SOUBRETTE is wanted for an established dramatic combination. See "Melodramas's" advertisement.

AT THE ACADEMY OF MUSIC, Montreal, P. Q., Lottie in "Uncle Tom's Cabin" played Nov. 1, 2, 4, supported by H. G. Clarke's Dramatic Company. Business and performance good. John Stetson's company in "Evangeline" and "Babes in the Wood" opens 5 for rest of the week. As considerable comment has been made upon the sudden retirement of Lucien Barnes from the management of the Academy, a correspondent writes: "Mr. Barnes was engaged by the principal stockholder (at that time) at a salary to manage, the agreement being terminable on either side by two months' notice. Since the engagement of Mr. Barnes the rest of the stock has been bought by Sir Hugh Allen, who is now sole proprietor. Mr. Harrison Stephens, the stockholder who engaged Mr. Barnes, immediately paid him two months' salary, and the engagement ceased. This is a true statement, received by your correspondent from the parties interested. Geo. Wallace, local editor of *The Star*, has obtained a lease, and will hereafter have sole control of the theatre."

THE SEASON opens at the Tremont Opera-house, Galveston, Texas, Nov. 4, with John and Louise Dillon, supported by the Wallack Combination. They open in San Antonio 14.

THE MITCHELL COMBINATION played in Poplar Bluff, Mo., Oct. 29, 30, 31, Corning, Ark., Nov. 1, 2, Searcy one week, commencing 4. Prof. Kosminski joined the party in De Soto.

THE LORD DRAMATIC COMPANY is reported as having collapsed recently in Salina, Kas.

THE AGNES WALLACE-VILLA COMBINATION is billed in Circleville, O., Nov. 7, 8, 9, Washington, C. H., 11, 12, 13.

THE WRENS performed in Norwich, N.Y., Oct. 18, Sherburn 29, Hamilton 30, 31, Greene Nov. 1, 2, and are billed in Binghamton 4, 5, Marathon 7, Cortland 7, 8.

STETSON'S "EVANGELINE" COMBINATION appeared at the Providence (R. I.) Opera-house Oct. 30, 31, Nov. 1, 2, to large business. The "Won at Last" Company are billed for this week......At Low's Opera-house McDonough & Lamb's Company presented "M'liss" during the past week to excellent houses. The performance gave satisfaction, and the company will reappear 5, 6.

AT THE PORTLAND (ME.) THEATRE the following are booked: McDonough & Lamb's "M'liss" Combination Nov. 7, 8, 9, Rose Eytinge 18 and John A. Stevens 25, one week each.

A COMEDIAN, soubrette and an agent are wanted by "Manager," who advertises.

AT THE PARK THEATRE, Brooklyn, N. Y., last week, Genevieve Ward drew good houses in "Henry VIII," assisted by George Vandenhoff and James Taylor. At the Wednesday matinee Milnes Levick appeared as Cardinal Wolsey in place of Mr. Vandenhoff. This week Mme. Janauschek appears. An extra matinee is to be given 5, Mme. Modjeska follows Nov. 11......At the Court-square Theatre a dramatic season is to open Nov. 4, under the management of Harry Lindley, with Miss Alice Placide as the star, assisted by Messrs. H. Mitchell, G. Walton, J. H. Delafield, J. Blanchard, H. Irving, Harry Lindley, W. Collins, the Misses Ida Van Cortland, Rose Goodall, Nellie Maher, Maggie Foley and Little Ettie. The Irish comedian Frank Drew is billed for the following week...... Miss Mary Anderson appeared last week in the Academy of Music, under the management of John P. Smith, to fair business only. "Evadne" was performed Oct. 28, 29, "The Hunchback" 30, 31, "Romeo and Juliet" Nov. 1 and matinee 2, and "Macbeth" at night.

THE ENGAGEMENT of McKee Rankin and Kitty Blanchard at the Opera-house, St. Louis, Mo., has been a most prosperous one, and the manner in which "The Danites" was put on the stage reflects credit upon the management. Richard Halley, the scenic artist, has done good work, and the scene representing the Golden Gulch, with real water rushing down the mountain-side, was deservedly applauded. The company supporting the stars is equal to that of last season. Louis Aldrich as the Parson was very good, but a little toning-down would not hurt the part much. Louis Mestayer won praise for an excellent performance of the Judge. C. T. Parsloe's Washee-Washee was as comical as ever, and Capt. Tommy and Bunker Hill were well taken care of by Maggie Arlington and Emma Marble. Eliza Weathersby's Froliques begin 4......A good business is being done at the Olympic, where John McCullough is appearing in a round of his well-known characters. "The Gladiator" was given Oct. 28, followed by "Othello" 29, "Brutus" and "Katharine and Petruchio" 30, "King Lear" 31, "Virginius" and "A Regular Fix" Nov. 1, "Macbeth" 2. A noticeable feature of Mr. McCullough's engagement is the special support rendered by Charles Barron, who came as a perfect stranger, but soon had many firm friends. The fine acting he has done in both tragedy and comedy stamps him as a thorough artist. The Olympic company, having been playing with Mr. McCullough for the past two weeks, were well up in their respective parts, and contributed greatly towards the successful presentation of the week's bill. During the second week "Henry VIII" will be presented, and will introduce Miss Emily Gavin to the St. Louis public. The "Diplomacy" Company are announced to appear Nov. 11......Miss Nellie Noxon, formerly of the Olympic company, joins Colville's Folly Combination in Chicago Nov. 4. Letter of Nov. 1.

A NEW OPERA-HOUSE.—The old City Hall in Utica, N. Y., is to be remodeled and put in the form of an opera-house. The size of the present hall will be slightly reduced in order to make room for a wide vestibule, with stairs leading to the galleries. The floor of the auditorium will have a descent towards the stage, with seats arranged in tiers. A semi-circular gallery is to be added, and this also will be provided with raised seats. The stage will be 25x31, with one proscenium box on either side. Four dressing-rooms are provided for, two on each floor. The seating capacity of the house will be 1,020, and the interior will be furnished in hard wood, with tinted walls. The work of remodeling is to begin at once, and the estimated cost is about $2,000.

CALIFORNIA NEWS is sent as appended by our San Francisco correspondent under date of Oct. 26: "At Baldwin's, where 'A Woman of the People' has been the attraction, business, though good and remunerative, has not been commensurate with the merit of the play and its fine interpretation by the company. The Marie of Rose Wood is deserving of special praise, and it would seem almost impossible for any artist to excel her exquisite impersonation. That she fully sustains her reputation for emotional acting is evidenced by the enthusiastic reception and numerous recalls she nightly receives. A new four-act play entitled 'Proof Positive,' secured by Thomas Maguire during his recent visit to London, will be produced 28. The play, though considerably pruned and improved by Fred Lyster, will doubtless be recognized by your Eastern and English readers as an old acquaintance under another name. The interest in the plot turns upon the endeavor of Mark Langley to fasten his own guilt as a passer of counterfeit coin upon an innocent man, Robert Sanford, in revenge for the latter having won from him the affections of Rose. Sanford, being unjustly suspicious of his wife's fidelity, deserts her, goes to Australia, where, under a fictitious name, he realizes a large fortune. Returning to England, he finds his deserted wife, a blind and helpless pauper, and his child stolen away and adopted by a wealthy man. Sanford saves his wife from drowning in the river Thames, into which danger she has been lured by Langley, who treacherously leaves the gates of Yeddington Lock open, that she, in her blindness, may be drowned in attempting to cross. Langley, in order to obtain possession of a letter criminating him as the accomplice of forgers and counterfeiters, commits a murder in the person of Sir Richard Warburton, but is betrayed by his partner in crime, a Jew of the Melter Moss type, who, though a villain himself, is the means of punishing villainy in others. Sanford is eventually cleared of all imputations on his character. His wife is restored to sight and to the arms of her husband, his child is given back, and virtue triumphs in the most approved manner. The cast will be as follows:

Abrams, Baron Altendorf,	Mr. James O'Neil
Mark Langley	James A. Herne
Robert Sanford	Lewis Morrison
William Hartsby	J. N. Long
Sir Richard Warburton	George Galloway
Rose Sanford	Rose Wood
Ella Warburton	Louise Maurice
Laura Warburton	Mollie Ravel
Master Alfred	Master Charley Bates

Clara Morris will begin her engagement Nov. 4, appearing in Miss Multon, and the members of the company not necessary for her support will be sent on a trip through the interior. Godow and Lyster's new play, a translation from the Spanish, 'The Man of the World,' will be produced at the expiration of Miss Morris' engagement, contingent on the Colville Folly Company canceling their present engagement at this theatre......A reconstructed version of 'The Red Pocket-book' was produced Oct. 19 at the Grand Opera-house, where, in addition to the excellence of the melodrama, the magnificent scenery, complete stage appointments and novel mechanical effects attracted very good and paying business. The cast included the 'rising' young actor S. W. Piercy, Walter Leman, L. A. Imhaus, P. E. Sullivan, Mary L. Young, Mrs. Norton Bush, Mabel R. Scott and Reillie Deaves. In the third act of the play a real live camel is introduced in the caravan scene, and its presence is always hailed with laughter and applause. 'The Red Pocket-book' must certainly contain coin, for the management has decided to continue it for another week, thereby postponing the production of 'The Sea of Ice' until Nov. 2, when it will be presented with all the magnificence and resources for which this theatre is famed. It has only been by indomitable perseverance, strict attention to business, and rigid economy that Mr. Bert has succeeded in overcoming the many obstacles which have until lately impeded his efforts to furnish a first-class entertainment at popular prices. As his success now appears to be assured, he is in negotiation with a certain very attractive Eastern star, and has offered tempting inducements to play an engagement in the Grand. A portion of the company will shortly appear in Sacramento, preparatory to an extended trip through the interior, where they will produce 'The Duke's Motto,' 'The Red Pocket-book,' and 'A Tour of the World'......At the Bush-street Theatre, notwithstanding the counter-attractions elsewhere, the placard 'Standing-room Only' is exhibited at every performance. Rich in melody and popular as 'The Bells of Normandy' has proved to be, 'Le Petit Duc' is much superior. It has undoubtedly made the hit of the season, and promises to have a long and prosperous run. As the little Duke, Alice Oates had a fine opportunity to display several very elegant and costly costumes, and at no time during this engagement has she appeared to better advantage or acted and sung with greater ability. Her duet in the first act with Miss Stevens, 'I Love Thee,' was sung with feeling and deservedly encored. The most popular number and really the gem of the opera is the page's chorus, 'See, how his Face he Covers,' the singing of which is enthusiastically received by the audience, who demanded three and four repetitions. Lulu Stevens displayed a marked improvement in her acting since her first appearance here by her ease and self-possession as the Duchess, and, with her sweet voice, has become deservedly popular. The scene of the Convent School in the second act was absurdly funny, and so was J. A. Meade, who made up and acted the character of the Directress in an admirable manner. As De Montlandry, Mr. Connell had a part he could look, act and sing in to advantage. Mr. Taylor did not do the character of Frimouse the tutor the justice it deserved, and has neglected the chance to gain considerable credit. The scenery, costumes and settings are the best yet seen on the stage of this theatre, and the management and artists are fairly entitled to all the credit they have received for the thorough manner in which they have presented this opera. The Oates Company will remain with Manager Locke for three weeks longer, making their engagement last ten weeks, instead of the five originally contracted for. 'Le Marjolane' is in rehearsal, and will be the next opera produced..... The Bella Union has been thronged every evening during the week with the friends and admirers of Mike Donovan and Harry Maynard, whose exciting encounters have been hailed with the most tumultuous applause. The evening's performance concluded with 'A Woman of the People,' in which Miss Rena appears as Marie, F. G. Maeder as Remy, Charley Reed as Bertrand, and J. W. Ransome as Dr. Appiani. The play was not a success. Next week Donovan and Maynard will introduce scenes in the Heenan and Sayers' prize-fight, and Rickey and McCarthy will appear in a new sketch, Patti Rosa, Ida De Vere and Marie Zoel in new dances, and the first production of the sensational drama 'Positive Proof' will be witnessed......Walter M. Leman will be the recipient of a complimentary benefit at the Grand Opera-house Nov. 16......Mamie Darling, the well-known child actress, died here Oct. 22......Callender's Georgia Minstrels are announced to appear in Oakland 28, 29......Augusta Dargon had an immense benefit 25. Every seat in the Grand Opera-house was occupied, and hundreds were compelled to stand during the performance. She leaves on the next steamer for Portland, Oregon, where she plays a two weeks' engagement.......Owing to a severe injury received in falling on the stage during his performance of Ingomar, S. W. Piercy has been deprived of the use of his right arm for the past two weeks......George Reynolds and Kirk, song-and-dance men, are under engagement to an 'Uncle Tom' Combination to perform in Sacramento next week......W. H. Fitzgerald has been tendered a position with the Oates Opera Company......R. Lyman Porter, the wheelbarrow man, will appear at Woodward's Garden, Sunday, 27, with his wheelbarrow........The Standard Theatre will open 28 with Rice's Surprise Party, who will appear in 'Hiawatha.' Judging from the sale of seats, crowded houses will greet the newcomers......The Adelphi Theatre announces that they have knocked 'opposition where corn sells for ten cents a bushel.' Lavarnie, the efficient stage-manager, has presented a variety bill that would be difficult to surpass, and the roaring comedy farce 'The Female Blondes' has attracted a large class of people who are but seldom seen at a variety theatre. Our country-cousins are warm admirers of the naughty blondes, and apparently never tire in their attendance. The new acts have been 'Flirting at the Garden' by Emma Gilbert, clog hornpipe by Masters Harry and Charley, the Brazziers in leg-mania, and popular songs by Louise Summers and Mollie Williams. Next week Butler and Russell will appear as 'The Heathen Chinese' and a new play, entitled 'Temptation,' will be produced, in which bunko, faro, top-and-bottom and other little games will be introduced for the benefit of the uninitiated."....Later intelligence, dated Oct. 27: "'Fatinitza,' the new spectacular comic opera, translated from the German, was produced at the California 21 for the first time in America, and it has thus far been received with great favor by large audiences. This is, of course, gratifying to the management, especially as they have expended a large amount of time and money in the preparation and production of the opera. In the scenery Mr. Voegtlin has surpassed all his past efforts here, and his view of the town and harbor of Odessa, in the third act, was rewarded by a call before the curtain. Miss Cottrelly, the possessor of youth, beauty and grace, has every reason to be proud of the success attendant on her first appearance before an English-speaking audience, and in her character of Vladimir sings and speaks with but a slight trace of a foreign accent. Marie Prescott, who has already furnished proof of her ability as an actress, sang the role of Princess Lydia in a very acceptable and praiseworthy manner, considering the long and difficult vocal part she had to sustain. Harry Gates sang the role of the war-correspondent in splendid voice, and, with Max Freeman, Felix Morris, Fred Bock, and Hattie Moore, added very materially to the success of the opera, which is announced as the attraction for the coming week. A performance will be given in German 27......Miss Clara Morris arrived here last evening, 26th."

THE CASE of Pusey Anthony Peer vs. Mrs. John Drew was called up in the Court of Common Pleas, Philadelphia, on Oct. 30, before Judge Thayer. The plaintiff, a colored man—who with his wife had procured tickets for an entertainment at the Arch-street Theatre in 1874, when the policemen of Philadelphia were raising a fund to aid in the Centennial project—claimed to have exchanged those tickets at the box-office for reserved seats, that, when about going in with his wife, was refused admittance, both of them were pushed from the entrance door by an employe of the theatre, and that as a result his wife became very sick, and was confined to her room for several weeks. It was further claimed that, in consequence of this treatment and the disorder it created in the crowd, the plaintiff lost part of his watch-chain and a medallion, and his wife a fur tippet. This suit was then brought against the defendant as the lessee of the theatre to recover damages. The defense set up that the defendant had no knowledge of the occurrence, and, if done at all, it was without her authority, and she was not responsible for it. The jury found a verdict in favor of the plaintiff in the sum of $925.

THE CHAPMAN COMEDY COMPANY were to have played in Grand Rapids, Mich., Nov. 1, 2, in "The Household Fairy."

JAMES M. GILBERT and wife, who closed a nine weeks' engagement with the Amelia Watts company Oct. 24, are in Chicago.

A FULL DRAMATIC COMPANY is wanted by Manageress. See card.

A TRAVELING DRAMATIC COMPANY for "La Cigale," also two utility ladies, are wanted by Chas. L. Howard, who advertises.

LAWRENCE BARRETT is to play in Newcastle, Pa., Nov. 11, Oil City 12, Titusville 13, Bradford 14, Jamestown, N. Y., 15, Erie, Pa., 16.

J. W. LANERGAN opened a season in Halifax, N. S., Oct. 28.

THE WEEK'S RECEIPTS of Eliza Weathersby's Froliques and N. C. Goodwin Jr. at Pike's Opera-house, Cincinnati, O., are advertised as $5,681.75. They will play another engagement there next March or April. Last week they played in Louisville, Ky., and open in St. Louis, Mo., Nov. 4, for one week.

W. F. AYMAR, pantomimist and tumbling clown, announces the first open date with his dramatic, pantomimic, and specialty company to be Dec. 9. The repertory includes "The Fortunes of Flora," "The Mountain Demon," "The Magic Wishing Cap," etc. See card.

JOHN T. RAYMOND, under S. T. Jack's management, is billed in Austin, Texas, Nov. 4, 5, San Antonio 6, 7, Houston 8, 9, Galveston 11, one week.

JOHN E. OWENS and company played in Minneapolis, Minn., Oct. 28, 29, 30.

JANE COOMBS and company, under the management of Sam T. Jack, performed in Jamestown, N. Y., Oct. 29, Bradford, Pa., 30, 31, Titusville Nov. 1, 2, and are to be in Oil City 4, 5, Franklin 6, New Castle 7.

COLLIER'S "CELEBRATED CASE" COMPANY visited Bradford, Pa., Oct. 28, 29, Olean, N. Y., 30, Oil City, Pa., Oct. 31, Nov. 1, New Castle 2.

PENCE OPERA-HOUSE, Minneapolis, Minn., recently remodeled and frescoed, and improved by the addition of new folding opera-chairs placed in parquet and dress-circle, and new scenery, has been opened for the season by John Murray and F. H. Godwin. The company includes Grace Cartland, John Murray, J. Edwin Irving, Charles Chappel, Fred Bryton, W. F. Horton, Charles Theodore, H. A. Hight, B. F. Euler, Lotta Beaumont, Clara B. Baker, Fannie Wallace, Lottie Raymond, Mrs. J. E. Irving, Hattie Irving, Nellie Irving, Mr. Lloyd and Mr. Rainford. "Rosedale" was the attraction last week.

JOSEPH MURPHY and combination, who play in Albany, N. Y., this week, are billed in Richmond, Va., Nov. 11, 12, 13.

R. C. GARDNER was presented by his wife, nee Ada Carpenter, with a daughter in Cleveland, O., Oct. 20.

THE OPERA-HOUSE, New Orleans, La., can be rented through P. Fourchy, who advertises. It has been thoroughly repaired and renovated this Summer.

THE SELDEN IRWIN COMBINATION played in Winfield, Kas., Oct. 28, 29, 30.

BALDWIN'S stock company from San Francisco, Cal., reopened at Piper's Opera-house, Virginia City, Nev., Oct. 24, strengthened by the addition of May Hart and J. W. Jennings in "Caste." They played "Our Boys" 26, and "Dot" 27. Business fair. They go from there direct to San Francisco. Frank Mayo is billed for 30, 31, Nov. 1, 2. The first two nights "Davy Crockett" will be presented, and the latter two "The Streets of New York." The support will be by the California Theatre Company from San Francisco. The recent rise in stocks has made things lively there.

TONY DENIER'S "HUMPTY DUMPTY" COMBINATION played in the Academy of Music, Buffalo, N. Y., Oct. 28, 29, to good business......"Olivia" was produced Oct. 30, when, notwithstanding the inclement weather, a large-sized audience was present. Miss Fanny Davenport's acting as Olivia gave entire satisfaction, and Ben Rogers made quite a success as Dr. Primrose; but, taken as a whole, the play did not meet with popular favor. It was repeated afternoon and evening 31, Miss Davenport's engagement closing Nov. 1, when she was seen to better advantage in "As You Like It." ......At St. James' Hall Jane Coombs, supported by a strong company, played in 'An Unequal Match" Oct. 28 to a fair house......The Wilkinson Combination gave "Uncle Tom's Cabin" at the same place Nov. 1, 2.

LAWRENCE BARRETT appeared at the Pittsburg (Pa.) Opera-house in "Richelieu" Oct. 28, "Rosedale" 29, "Othello" 30, "Hamlet" 31, "A New Play" Nov. 1, "Marble Heart" matinee 2, and "Merchant of Venice" and "David Garrick" at night. He was supported by Manager Ellsler's stock company, and on several occasions the acting of some of the members was not so efficient as desirable. Average attendance good. Nov. 4, the Collier Combination in "A Celebrated Case."

J. H. HUNTLEY'S Dramatic Company appeared at the Grand Opera-house, Nashville, Tenn., presenting "Rosedale" Nov. 1, "East Lynne" matinee 2, and "Marble Heart" at night. They are billed in Columbia 6, 7, 8, Pulaski 9, Fayetteville 11, 12, Dalton, Ga., 13, Atlanta, 14, 15, 16.

RICE'S "EVANGELINE" COMBINATION began an engagement in Indianapolis, Ind., Oct. 28, before an audience that nearly filled the house. "Conrad the Corsair" replaced "Evangeline" 31, and was given the remainder of the week, the attendance continuing excellent.

IMOGENE appeared in "La Cigale" in Reading, Pa., Oct. 31, to light attendance. Our correspondent says: "Imogene is unfitted for the part. The support was satisfactory, George Metkiff making a good Marignan. Manager W. Henry closed the season Nov. 2, and the company returned to New York. Kate Claxton appears in 'The Two Orphans' 7."

MISS CLARA COLE, who supported Mr. Proctor during his recent engagement at Heuck's Opera-house, is spoken of in terms of commendation by the Cincinnati press, an extract from which is given:

Miss Clara Cole as Julie carried off the honors of the evening, and her portrayal of the loving ward of the wily Cardinal was a genuine surprise to even her most ardent friends and well-wishers. She made a most palpable hit, and received round after round of applause.

MILTON NOBLES' COMBINATION perform in Lowell, Mass., Nov. 4, Taunton 5, New Bedford 6, Newport, R. I., 7, Fall River, Mass., 8, 9, Woonsocket, R. I., 10, Worcester, Mass., 12, Springfield 13, Northampton 14, Holyoke 15, New Haven, Ct., 16, Waterbury 18, Bridgeport 19, Danbury 20, S. Norwalk 21, Arch-street Theatre, Philadelphia, Pa., 25, one week.

MLLE. LEONTINE, danseuse and pantomimist, is at liberty until Dec. 1. See card.

A LEADING MAN is wanted with Thorne's Comedy Company, to support Miss Bonnie Meyers. See Manager J. H. Thorne's advertisement. He would like to hear from Edwin Stuart.

EDWIN CLIFFORD'S company played in Eau Clair, Wis., Oct. 28, 29, Menominee 30, Hudson 31, Nov. 1, Stillwater 2, and are billed in St. Paul, Minn., 4, 5, 6, Minneapolis 7, 8, 9.

THE LINGARD COMBINATION opened in the Grand Opera-house, Milwaukee, Wis., Oct. 28, for one week. Our correspondent says: "'His Own Enemy' and 'Jujubes' constituted the opening bill. 'Jujubes,' a comedy-farce of considerable merit, is the work of D. D. Dalziel, and was acted for the first time here. The principal characters are Binks, an illiterate candy manufacturer; Caroline, his wife; Mr. Potage, a retired restaurant-keeper; Muffins, Binks' shop-boy; and Jack Gordon, a nephew of Mr. Potage. The piece abounds in extravagant situations, but is somewhat lacking in plot. Wm. Horace Lingard as Binks and Dickie Lingard as Caroline made decided hits. 'Heart and Crown' 29, 'Charity' 30, 'His Own Enemy' and 'Jujubes' 31, 'Les Fourchambaults' Nov. 1, and 'Uncle Josiah' matinee and evening 2, filled out the week. At each performance Lingard appeared in twelve of his original sketches. Bad weather in the fore part of the week caused a meagre attendance, but business improved slightly towards the close. Route: Rockford, Ill., 4, 5, Cedar Rapids, Ia., 6, 7, Iowa City 8, 9, Chicago, Ill., 11, for one week. ......Announced here are Lina Tettenborn, for three nights, commencing Nov. 4; Salsbury's Troubadours 11, for one week."

FANNY DAVENPORT presented "Olivia" Oct. 29 in Wieting Opera-house, Syracuse, N. Y., to a full house, and played in Buffalo 30, 31, Nov. 1, and Rochester 2; 4 she opens in Philadelphia for two weeks, Pittsburg 18, one week.........At the Park Theatre Rose Eytinge in "A Woman of the People" played 31 to a poor house; but when "Rose Michel" was presented, Nov. 1, business was good. The Foy Sisters are announced 8, 9. Herman Linde was in town last week, the guest of Manager Lehnen.

DORA ST. CLAIR, juveniles or soubrettes, can be engaged after Nov. 9. See advertisement.

LENA SMITH, walking ladies and respectable business, advertises for an engagement.

MISS EFFIE ELLSLER opened in the Grand Opera-house, Toronto, Ont., Oct. 28, when "A Heroine in Rags" was acted, and repeated 30, 31, and matinee Nov. 2. The performances 29 were for the benefit of the band-fund of a local volunteer corps, when "Our Volunteers" and "The Grasshopper," with Miss Ellsler in both pieces, were given. "Fanchon" was acted Nov. 1. "The Grasshopper" was repeated 2. Brisco's Spectacular Aggregation open 4. ......At the Royal Opera-house, Miss Blye, a young lady who has been but a few months on the professional stage, commenced a week's engagement 28, supported by A. F. Brien and her own company. "Romeo and Juliet" was presented 28, 29; "Lady of Lyons," matinee, 30; "Camille," 30 and 31; "Ingomar" and "Lady of Lyons" billed for the rest of the engagement.

THE ACADEMY OF MUSIC (formerly the Rink), Fort Wayne, Ind., after been entirely refitted, new scenery and an elevated floor having been put in, was opened Nov. 2, the attraction being Barney Macauley and company. The music on that occasion was furnished by a portion of Theodore Thomas' orchestra. Troupes desiring to play there should address John D. Olds, as per his card elsewhere. The stage is 40 by 30ft., the auditorium is brilliantly lighted, and the location is central.

"ESCAPED FROM SING SING" will be performed at the New National and Fox's American Theatre, Philadelphia, during the week commencing Nov. 4, with C. W. Barry and Dominick Murray as the rival representatives of the principal character.

"UNCLE TOM'S CABIN," with A. R. Van Horn as Uncle Tom and Miss Emma Dowling as Topsy, was the programme presented at Wood's Museum, Philadelphia, during the past week, and proved so successful as to warrant its retention for a second week. This establishment will be opened 11 as a variety theatre, under the management of Wm. J. Gilmore.

BARTLEY CAMPBELL'S new play, entitled "The Lower Million," was produced for the first time in Philadelphia, at the Arch-street Theatre, Oct. 28. The principal characters were well sustained by W. F. Burroughs, T. G. Riggs, Miss Lillian Cleves Clark, and Miss Annie Bleakley. The play was carefully placed upon the stage, and attracted a fair attendance. Miss Fanny Davenport opens Nov. 4 in "Pique," and acts during the week commencing 11 in "Olivia."

MISS ADA CAVENDISH made her first appearance in Philadelphia at the Walnut-street Theatre Oct. 28, in "Jane Shore." The title-role is one well adapted for displaying Miss Cavendish's varied powers, and the audience were liberal in the bestowal of applause and recalls before the curtain. Miss Cavendish appeared as Rosalind in "As You Like It" 29, and as Jane Shore on 30, her sudden indisposition preventing her appearing the rest of the week, and necessitating the substitution of "Pink Dominos," which had been given at the matinee on the last-mentioned date for the benefit of the Meade Memorial...... F. S. Chanfrau commences an engagement Nov. 4 in "Kit the Arkansas Traveler," which will be followed 11 by a revival of "Around the World in Eighty Days."

EDWIN BOOTH terminated his engagement at the Broad-street Theatre, Philadelphia, Nov. 2, appearing during his third and last week in "The Fool's Revenge," "Hamlet," "The Merchant of Venice," "Much Ado About Nothing," and as Iago in "Othello." The dramatic company appeared on the evening of the last-mentioned date in "The Two Mothers."

IT IS DOUBTFUL whether Miss Ada Cavendish will go to San Francisco, Cal., to fulfill her forthcoming engagement. Our climate does not seem to agree with her, and she has suffered much of late from a disease of the lungs.

THE EIGHTEST week's business at all of the theatres in Chicago, Ill., since the opening of the season was that done last week, says our correspondent, who adds: "The two principal causes were the election excitement and the beginning of cold weather. The only exception to the rule was Hooley's, where large audiences attended the entertainments of Salsbury's Troubadours. The comedietta 'Two Can Play at That Game,' in which N. Salsbury, John Webster and Nellie McHenry took part, and Salsbury's extravaganza 'The Brook,' in which all participated, constituted the attraction each evening. The latter sketch has been much improved in every way, and Nate Salsbury, John Webster, John Gourlay and Nellie McHenry, returning to us fresh from their recent Australian and Boston triumphs, seemed imbued with fresh life and vigor, and all acted with great dash and spirit, while their fresh acquisition, Helen Dingeon, is a sweet singer and a charming actress. 'Patchwork' will be given 4...... At McVicker's Katy Mayhew has played a second week in 'M'liss.' A playwright has been at work writing a new last act, excluding the society element, and bringing the action of the drama back to the scene of the first act, thus retaining the mountain atmosphere throughout. In this amended form it will be presented afternoon and evening Nov. 2, and continued another week. Too much credit cannot be bestowed upon Manager McVicker for the beautiful manner in which he has put this drama on the stage, the most perfect realism being effected. Miss Mayhew's engagement will be followed by a two weeks' season of the Strakosch-Kellogg-Cary Opera Troupe, beginning Nov. 11, during which McVicker and company will visit the neighboring towns, playing in Joliet, Ill., Nov. 11, 12, Bloomington 13, 14, Springfield 15, 16, Pekin 18, Streator 19, Aurora 20, 21. Horace McVicker will officiate as business-manager, Jake Murray acting as advance agent.........Alice Sherwood, having severed her connection with the Louise Pomeroy Combination at Pittsburg, arrived here Oct. 28........A number of Ed. Clarke's disbanded 'Uncle Tom' Combination arrived here Nov. 1...... Harry Hapgood is now managing the business of Lydia Hastings the reader......The 'Nip and Tuck' Company, under the management of Finch & Webber, are reported as doing a good business in Iowa......Harry Chapman has recently returned from Waukesha Springs, where he has been sojourning for the Summer......Gus Mortimer has been in town again, busily preparing for the return visit of Colville's Folly Troupe to Haverly's Nov. 4......At the New Chicago 'Girofle-Girofla' has drawn a succession of very fair houses. This week closes Manager Wurster's season, with the exception of the regular Sunday nights. He claims to have lost something like $7,000 by his week-day speculation."

CINCINNATI, O., NEWS to Nov. 2, as reported by our correspondent, runs thus: "Greiff's Opera-house, which opened for the season Oct. 26, is a neat little theatre, with an excellent stage. The attraction was the Blanche Meda Combination in 'Won at Last.' Seldom has a good play been better acted; but the attendance was poor. Beer was sold in the hall between acts, and prices were comparatively high. The beer probably kept away the class willing to pay the prices. The scenery was handsome. The Meda Combination close Nov. 2, going to Providence, R. I. Fanny Louise Buckingham is the succeeding attraction, at popular prices, and Ada Gray is announced for 11. At the Grand Opera-house Warde & Barrymore's Combination in 'Diplomacy' have attracted good houses. The scenery was nearly all new, from the pencil of De Witt C. Waugh, and was certainly exquisite. The performance was even and enjoyable, though the cast would probably be improved by having Mr. Warde and Mr. Barrymore change roles. The Kellogg Opera Troupe follow 4, Colville's Folly Company 11, and Roberts' 'Humpy Dumpty' party 18.....Joseph Proctor opened at Heuck's 28, playing in 'Richelieu' three nights, 'Jack Cade' Oct. 31 and Nov. 1, and 'Nick of the Woods' 2, 3; houses good. M. D. Bebus, who played De Mauprat, left abruptly Nov. 1. He is supposed to have gone to Sherwood via Chicago. The 'Chicago' Combination opens 4, Sam Devere 11......Al. Thayer, well known to the profession on account of various acts of courtesy and kindness, has severed connection with the Panhandle R. R., and become passenger agent of the Atlantic and Great Western R. R....The company engaged for Greiff's Opera-house embraces Fred Hooker, W. L. Norton, J. Warner, E. E. Redford, Fred Kent, Chas. E. Breadwell, R. Scudder, Charles Cook, Emma Hendricks, Mrs. J. R. Allen, Lillian Travis, Nettie Davenport, and Marian Norwood......Frank Foster has resumed his position in Heuck's Company..... On account of an accident to Mr. Barrymore Nov. 1, Mr. Warde played his character at the matinee 2."

A CLEVER ADAPTATION of Mrs. Burnett's novel "That Lass o' Lowrie's," was performed for the first time in Philadelphia at the North Broad-street Theatre, Oct. 28, by the Marie Gordon Combination. The cast was as follows: Joan Lowrie, Miss Marie Gordon; Dan Lowrie, Junius B. Booth; Sam Craddock, Wm. Davidge Sr.; Fergus Derrick, Henry Dalton; Jud Bates, Miss Florence Wood; Mr. Barholm, J. J. Spies; Paul Grace, John Ritchie; Spraggs, Sedley Brown; Bradley, Alf. Ray; Morgan, Arthur Morton; Anice Barholm, Miss Geraldine Maye; Liz, Miss Josephine Flagg. Julian Magnus, the adapter, is to be credited with a praiseworthy dramatization, the only fault being that the plot, in itself extremely simple, is developed to a somewhat unnecessary length. The story is closely followed, and the representation thereof was in all respects creditable. Miss Marie Gordon made a most excellent impression in the title-role; and Miss Geraldine Maye, Wm. Davidge Sr., and Henry Dalton are also deserving of praise for their acting. The piece was well mounted, and attracted fair audiences during the week. Charles Pope commences Nov. 4.

AT FOX'S AMERICAN THEATRE, Philadelphia, an attractive programme was given during the week ending Nov. 2, including as fresh items the respective specialties of Murphy and Fletcher, Harrington and Johnson and Lillian Forrest, and concluding with the border-drama "Daniel Boone," in which Joseph P. Winter gave an effective rendition of the title-role. The new people announced are the Creston Brothers, Lou Sandford, Press Eldridge, T. F. Grant, and Dominick Murrayin "Escaped from Sing Sing." Business has been very good here.

AT THE CHESTNUT-STREET THEATRE, Philadelphia, large houses have witnessed the production for the first time in that city of the new comedy "My Son." The author has supplied abundance of material from which to procure much mirth and amusement, and Geo. H. Griffiths as Herr Weigel, the Misses Lillie Glover and Alice Mansfield, and the other artists engaged exerted themselves in a happy and energetic manner to give a felicitous interpretation of their various roles. The scenery elicited every mark of favor. "My Son" enters upon its second week Nov. 4.

IGNATIUS O'BYRNE, who is engaged for the season with the Agnes Wallace-Villa Combination, publishes his permanent address in another department.

NICK ROBERTS' "HUMPTY DUMPTY" TROUPE shows in Dayton, O., Nov. 4, Springfield 5, Fort Wayne, Ind., 6, Lafayette 7, Terre Haute 8, 9, Haverly's Theatre, Chicago, 11, one week, Grand Opera, Cincinnati, 18, one week. The company includes two clowns—"Grimaldi" and Constantine—Ida "Grimaldi," Columbine; Joseph Harris, Pantaloon; Charles W. Ravel, Harlequin; Annie Fox, William Ashton, Marietta Zanfretta, Jennie Miaco, Blanche Siegrist, Robert Honeywood, William Erringer, Thomas Browning, F. Hildebrand, Ben Hoffman, Emilie Regan, Emma Almonte, Young America, Master Robby S. Roberts, the Siegrist Children and Emil O. Wolff, leader of orchestra. N. D. Roberts is proprietor and manager, and George S. Sidney agent.

MAYOR STOKLEY of Philadelphia received, a few weeks ago, a petition signed by a large number of members of the dramatic profession, making charges against the management of the Forrest Home. Since then the Mayor, accompanied by other members of the Board of Managers, has visited the Forrest Home, and he makes known the result of their investigation in the following letter:

MAYOR'S OFFICE,
CITY OF PHILADELPHIA, Oct. 29, 1878.

WILLIAM DAVIDGE, ESQ., Brooklyn, N. Y.—Sir: I presume that my note of the 14th inst came duly to hand. On Tuesday last, Oct. 22, in company with four others of the Board of Managers, I visited the Forrest Home for the purpose of satisfying myself as to the allegations set forth in your favor of the 30th ult.

In regard to your statement "it is a well-known fact that the home is entirely wanting in proper order and regularity," I reply it gives me pleasure to say that you are entirely in error. We found everything in perfect order, and with an air of neatness, not to say elegance, that it would be impossible to find exceeded in any institution.

"The party in charge takes little or no care of it." On the contrary, the person in charge takes every care of it. It may be that Mr. McArdle is deficient in some matters, but it would, in the opinion of all the Board present, be difficult to find anyone who would better fill the place. In this connection I beg to assure you that all the members of the Board will be glad at any time to hear and examine any complaint that may be properly made against the superintendent or any of the employes, and, if well founded, the board will not hesitate to take such steps as may be necessary.

"The grounds are neglected." This cannot be said with justice. It is true the grounds and roads are not free from leaves, but this is impossible in this season of the year. It will be remembered, too, that the institution is conducted with the strictest economy.

"The inmates are without the means of procuring sufficient or, indeed, any clothing save that obtained from friends." Now, on this point you are strangely in error. We found the inmates cleanly and comfortably clad, and just before your favor of the 30th ult. came to hand one of the members of the Board had taken the gentlemen inmates and purchased entire suits at the cost of the Home.

"With very little attention and executive ability the land could be rented for market-garden purposes, thereby making the place self-sustaining." We gave special attention to this point. The distance is too great from the city for a truck-farm. The farm is rented to a competent farmer, who, under the terms of the lease, is bound to improve the land. The graperies are rented, and the only portion of the entire 110 acres not rented is some twenty acres around the mansion.

"No rules and regulations for the proper conduct of the Home are exhibited." On this point, too, you are mistaken. The rules which were adopted by the Board about the time of the opening of the institution are printed and were read by us, and it would be difficult to suggest any additions to them. I may observe that not three months ago one of the Board of Managers read the rules in the presence of all the inmates, and commented on them at length. In some respects these rules have been violated; but the Board of Directors, while determined to have them adhered to, have not deemed it their duty to deal harshly or too strictly with those who are objects of Mr. Forrest's bounty.

In order to satisfy ourselves thoroughly, I asked that the ladies and gentlemen inmates should meet us in the parlor. They did so, and I spoke to them of the contents of your letter, and begged them that if they or any of them had the slightest round of complaint that they or any of them would frankly say so; that the members of the Board would only be too happy to remedy any wrong. Each and every one of them immediately rose, and in the warmest language expressed their surprise at any such imputation, and assured us that they were contented and happy, and most grateful to Mr. Forrest for giving them a home.

In conclusion, I cannot but think you have been imposed upon. I assure you again that if you or anyone interested in the institution has cause to complain, a communication addressed to the Board, to me or any member, will be acceptably received and thoroughly investigated. Yours respectfully, WILLIAM S. STOKLEY, Mayor.

Mr. Davidge says he was much surprised to receive the above letter from Mayor Stokley, and that it should not have been addressed to him, but to the many actors who signed the petition, and it was to a letter marked "private and confidential" that Mayor Stokley has replied, and not to the petition of the actors. Mr. Davidge's reply to Mayor Stokley follows:

It affords me very great pleasure on behalf of my professional brethren to find that at the *present date* my statements in regard to the condition of the Forrest Home are erroneous or misstated. My communication to you was based upon the information of parties of such reliability that I cannot for a moment doubt the accuracy of their correctness, when they were there some time since.

The dramatic profession owe you a debt of gratitude for your kindly regard, and no one feels your friendly influence with more concern than

Yours truly, WILLIAM DAVIDGE.

CONCERNING AMUSEMENTS in Boston, Mass., up to Nov. 4, our correspondent sends the following report:

The disagreeable and stormy weather, together with the excitement of the impending State election, has had a depressing effect upon the attendance at our theatres, though at some houses, notably the Howard Athenæum, where on Oct. 28 "Unknown" was presented for the first time in Boston, a large week's business was done. The drama, divided into five acts and seven tableaux, is not altogether dull, and contains some good situations, though it is highly reminiscent of former popular and successful plays of the latter-day stamp. The manner of its presentation by John A. Stevens and his company of actors is such as to insure it an excellent representation. Mr. Stevens last season formed one of the supporting company of Kate Claxton, and appeared with her on one or two occasions at the Globe Theatre. He has now, in the part of Harold the Unknown, a character suited to his style, and in it he acts to suit his auditors of the less discriminating sort. To our taste his agonies are too long-drawn-out, but he gains applause and draws, and that is his ultimatum. George F. Ketchum, an old Boston favorite, as Jimmy, gave a grotesque and striking performance. A scene in the beginning of act third is introduced to allow him an opportunity to display his talents as a monologue artist, and his description of his adventures in a political crowd, his imitation of a speaker, and his subsequent trip to Saratoga, with imitations of the "animals" he lives with, were given in a truthful and laughable manner, and formed one of the chief attractions. William H. Bailey was thoroughly at home as the old sailor Jack Salt. T. L. Graham was amusing as the Irish servant Pat, and T. J. Martin (a recent accession to the company) and Frank E. Jamison were sufficiently villainous as Doctor Brinkton and the tool Arnold Tyron. Lottie Church and Charles Norris as the two lovers were provided with too much baby-talk. The remaining characters were well handled by Walter Joyce, Arthur Williams, James Stinson, Helen Vincent, Helen Willoughby and Louisa Gillman. The piece was excellently mounted, and much credit is due Managers Tryon and Stinson for their liberality in this respect. "The Unknown" Combination are to appear in Woonsocket, R. I., Nov. 4, Newport 5, Brockton, Mass., 6, Salem, 7, 8, Lynn 9, New Bedford 11, Woonsocket, R. I., 12, Newport 13, Fall River, Mass., 14, 15, Taunton 16......Frederick Clark's comedy "A False Title" has been continued on the bills at the Gaiety Theatre during the entire week, and, considering the unfavorable circumstances of things theatrical, has drawn fairly. Eben Plympton, who was suffering from neuralgia on the opening night, was wholly unfit to play Oct. 28, and his part of Lord Kensington was assumed by the author. Mr. Plympton was so far recovered as to appear at the subsequent performances of the week. The company go hence to Middletown, Ct., 4, Norwich 5, New London 6, and are to appear in their own Standard Theatre, New York, 9. The New Park Theatre Comedy Company, headed by Agnes Booth and James Lewis, open 4 in "Old Love-letters" and "Hurricanes."......Hugo's melodrama "Cosette" has been played at each performance of the week at the Boston Theatre, excepting at an extra matinee 30, when William S. Schmitt made his first appearance on any stage as Shylock in "The Merchant of Venice" to an audience numbering about three hundred persons. For one so young and inexperienced in stage matters an excellent impression was made, although the performance was not one of striking originality. The support was rendered by the Boston Theatre company, Louis James appearing as Bassanio; Harry Edwards, Gratiano; M. M. Price, Antonio; and Mrs. Thomas Barry, Portia. "Cosette" will be performed the present week.......The successful comedy "My Son" received its thirty-ninth and last performance for the present at the Boston Museum afternoon of Nov. 2, having been played to large audiences throughout its last week. On the night of Nov. 2 the London and New York version of Sardou's "Dora," now called "Diplomacy," was given for the first time to a crowded and enthusiastic house. Another adaptation of the same play opened the season, and is identical in story, though the characters are differently named, those of Andre Maurillac, Lucien Favrolle, Mons. Tekly, Baron Von Kraft, Gregoire and Princess Dolgorsky, in the first, corresponding with Captain Julian Beauclerc, Henry Beauclerc, Count Orloff, Baron Stein, Markham, and Lady Henry Fairfax in the latter, to which is also added that of Algie Fairfax. The present is a more concentrated and interesting work than the other, the personages having a more direct relation to one another, being elaborated and strengthened and filled out to suit the dramatic bearing to one another, and, although the language is sometimes commonplace and in one instance suggestive, it is concise and direct. This cast is also superior to the initial one, and in it the ladies and gentlemen one and all, gave their best efforts, and were entirely successful. Annie Clarke has rarely so thoroughly identified herself with a part as with the Countess Zicka. In it she presents the different emotions in a most artistic vein, and is wholly consistent, strong and revengeful. Marie Wainwright was very pleasing as Dora, and the mingling of innocence, love and outraged womanhood was clearly expressed and defined, while the interview and parting with her husband was given with more warmth and power than has been observable in her former assumptions. A great improvement was noticeable in the acting of Mr. Crisp, who now appears as Captain Julian Beauclerc. The Henry Beauclerc of B. R. Graham was capital, after the nervousness of the early scene had been worn off. J. S. Haworth is already established as a favorite, and his assumption of Count Orloff was a decided success. Algie Fairfax, a new character, was played by George W. Wilson in a light and humorous manner, and was a relief to the more dismal surroundings. Mrs. Fred Williams was a capable representative of Lady Henry Fairfax, and Mrs. J. R. Vincent, Miss Sadie Martinot, Alfred Hudson, James Nolan, and the Misses Melbourne, Schiller, Shannon and Brown in the remaining characters of the Marquise, Mion, Baron Stein, Markham, Sheppard, Cloch, Antoine, Francois and Messenger aided in giving one of the smoothest first performances we have seen for some time. The performers were all received warmly and heartily, Mr. Crisp and Miss Wainwright being called before the curtain at the close of the first and third acts, the lady being presented with a harp and bouquet of flowers, and Messrs. Crisp and Haworth receiving a recall after the second act. The same piece will be repeated another week.......The next dramatic attraction at the Howard Athenæum will be Charles Fechter, who appears there Nov. 11 as Obenreizer in "No Thoroughfare," supported by Lizzie Price, Gabrielle Du Sauld, Frank Hardenberg and John W. Albaugh......A meeting of the rightholders to seats in the Globe Theatre was held at the office of Chairman Charles E. Powers Oct. 28. A proposition was submitted them from John Stetson, who is desirous of leasing the theatre, desiring the stockholders to relinquish their rights to all seats for the space of two years, accepting in the meanwhile a door pass for one or more seats, at the end of which time Mr. Stetson may elect to buy outright the privilege of the owners for $100 for each seat. This proposition was not favorably received by the thirty or forty gentlemen present, and the chairman and Mr. Upton of the original committee were authorized to conclude an arrangement with Mr. Stetson by which he should purchase outright the interests of the holders for $200 for each seat. The matter now seems nearer settlement, as the ground rent, due Nov. 1, was not paid, which is a virtual relinquishment of the property by the executors of the Cheney estate. The land-owners will not exercise their right in the matter till seven days have elapsed; but there is every probability that the theatre property will come into their possession, in which case an early opening of the theatre proper will be made.... The Boston Museum Company will, perhaps, during the run of the new English comic opera "H. M. S. Pinafore," make a New England tour with "My Son." ......The new burlesque on "William Tell" has been finished, and is now in the hands of John Stetson, who will soon produce it. The words and text are by J. Cheever Goodwin, music by John J. Braham.........."Pizarro" will be produced in grand scenic style at the Boston Theatre during John McCullough's engagement there, in January......Annie Pixley, John E. McDonough, and Ed. Lamb appear at the Portland (Me.) Theatre 7, 8, 9, in "M'liss"......The Boston Lodge of Elks hold their annual meeting and election of officers at their rooms 3.....Architects and contractors are notified to send in proposals for the building of a new opera-house in New Bedford, Mass. ......Milton Nobles and his combination witnessed the performance of "Unknown" at the Howard Athenæum afternoon of Oct. 30......John D. Lundy has constructed the scenery for the new burlesque, written by John J. McNally and Dexter Smith, for Rice's Surprise Party, and has sent the plans to New York, where it is to be produced...... Excursions will be made to Providence, R. I., from this city when Jarrett & Palmer produce "Henry VIII."...... A new play is being written for Harry Bloodgood...... Election returns will be made at all our theatres 5....... Buffalo Bill and company appear in Bridgeport, Ct., 4, Waterbury 5, Winstead 6, Hartford 7, Willimantic 8, Norwich 9......"Uncle Tom's Cabin," under the management of Anthony & Parsons, will be played in Seymour, Ct., 4, Ansonia 5, Burlingham 6, Danbury 7, South Norwalk 8, Bridgeport 9......Charles H. Thayer's Dickens Combination will be in South Norwich, Ct., 4, West Meriden 5, Middletown 7, New London 8, Springfield, Mass., 9.

THE GRISWOLD OPERA HOUSE, Troy, N. Y., was well filled Oct. 28, on the occasion of the production of "A Woman of the People" by Rose Eytinge and company.... The Florences in "Mighty Dollar" Nov. 5, 6......Holman Opera troupe 7, 8, 9......John Denier's party in "Humpty Dumpty" had a very large house Oct. 30. The company is small, but ambitious.

AT THE NOVELTY THEATRE, Brooklyn, E. D., the company supporting Robert McWade this week will include Adelaide Thornton, Ettie Lewis, Christine Gregory, May Roberts, Maude Branscombe, W. H. Collings, P. Fielding, W. T. Johnson, Nat. F. Durney, Arthur Showell, Ralph Delmore, Ogden Stevens, S. Raynor and M. Barton. "Led Astray" will be produced there 18; "East Lynne," with Emily O'Connor, 25; "Frou-Frou," Dec. 2.

"A NEW PLAY," an adaptation of a Spanish drama by W. D. Howells, was produced for the first time on any stage in the Euclid-avenue Opera-house, Cleveland, O., Oct. 25, after the date of our correspondent's letter in our last issue. The cast was as follows: Yorick, Lawrence Barrett; Edmund, Frank Weston; Walton, H. S. Duffield; Heywood, J. B. Curran; Woodford, Charles M. Collins; Thomas, Charles Hawthorne; Adam, R. C. Hudson; Alice, Miss Emma Maddern. Another version of this drama was played in the Fifth avenue Theatre, this city, some time ago, under the title of "Yorick," with Louis James in the title character, and it proved a failure. The story of its plot was then published in THE CLIPPER.

MARY ANDERSON and company are billed in Newark, N. J., Nov. 4, Bridgeport, Ct., 5, New Haven 6, 7, Holyoke 9.

MILTON NOBLES' COMBINATION is to play in Lowell, Mass., Nov. 4, Taunton 5, Medford 6, Newport, R. I., 7, Fall River, Mass., 8, 9.

BUFFALO BILL AND COMPANY are to amuse the public of Bridgeport, Ct., Nov. 4, Waterbury 5, Winsted 6, Hartford 7, Willimantic 8, Norwich 9.

MR. AND MRS. W. J. FLORENCE commenced a week's engagement in the Richmond (Va.) Theatre Oct. 28, playing "The Mighty Dollar" throughout the week. The attendance was large, but not what was expected, as the city was crowded with visitors to the State Fair......Miss Louise Pomeroy, supported by Edward's Dramatic Combination, is announced for Nov. 7, 8, 9......Helen D'Este, supported by S. Pritchard and a full company, occupied the Mozart Hall the past week, appearing in "Miss Multon," "A Celebrated Case," "Rose Michel" and "The Two Orphans," the first three being acted for the first time in this city. The support was all that could be desired. E. E. Rasye is the manager. The company have changed their route, and go hence to Lynchburg 4, 5, 6, Petersburg 7, 8, 9, Columbia, S. C., 11, for one week.

WILL E. CHAPMAN in "The New Detective" played Oct. 28, 29, 30, at the Grand Opera-house, Detroit, Mich., to a slim attendance. Mrs. Chanfrau filled the rest of the week to fair business, not, however, commensurate with the merits of the company......At the Detroit Opera-house Robson and Crane, with their own company, did a good business Oct 31, Nov. 1, 2, in "Our Bachelors." Nov. 4, B. Macauley brings "A Messenger from Jarvis Section," for one week. Manager T. W. Davey left 2, to join Lawrence Barrett.

BLANCHE DE BAR opens in Ford's Grand Opera-house, Baltimore, Md., Nov. 4, in "Ruth Vaughn."......Oliver Doud Byron, supported by Sam Devere, drew good houses at Albaugh's Holliday-street Theatre the past week. "Donald McKay" was acted Oct. 28, 29, "Rebel to the Core" 30, 31, and "Across the Continent" Nov. 1, matinee and night 2. Maggie Mitchell, Wm. Harris and Olivia Rand open 4.....L. D. Blondell has bought the right to play "Hand and Glove" this season.

AT THE LELAND OPERA-HOUSE, Albany, N. Y., during the past week, the Park Theatre Company succeeded in attracting a series of remunerative audiences. They appeared in "Old Love-letters," "Hurricanes," "Champagne and Oysters" and "Baby," all of which were admirably rendered and warmly received.......Joseph Murphy and company open Nov. 4 in "Kerry Gow."

AT THE OPERA-HOUSE, Rochester, N. Y., Oct. 28, the Bertha and Ida Foy Burlesque Company opened a four nights' engagement in "Mischief." The performances given were fair, and served to attract good-sized audiences. Nov. 2, matinee and evening, Fanny Davenport appeared in "Olivia" before overflowing audiences. Announcements: Nov. 4, 5, Sprague's Georgia Minstrels; 6, Tracy Titus' English-opera Troupe in "The Bells of Corneville."

LAWRENCE BARRETT'S COMBINATION is billed in Wheeling, W. Va., Nov. 4, 5, Wooster, O., 6, Canton 7, Alliance 8, Youngstown 9, New Castle, Pa., 11, Oil City 12, Titusville 13, Bradford 14, 15, Erie 16; thence to Canada, for one week.

TONY DENIER'S "HUMPTY DUMPTY" TROUPE performed in Erie, Pa., Oct. 30, to a big house; thence to Cleveland, O., 31, Nov. 1, 2, Indianapolis, Ind., 4, 5, 6, Louisville, Ky., 7, 8, 9, Frankford 10.

IN WHEELER'S OPERA-HOUSE, Toledo, O., Robson and Crane played Oct. 29, 30, to fair business. Route: Detroit 31, Nov. 1, 2, Cleveland 4, one week, Pittsburg 11, one week, then to Park Theatre, New York......Geo. C. Boniface in "The Soldier's Trust" and "Micawber and Peggotty" acted 31, Nov. 1, 2, to moderate business. Route: Cleveland 4, one week, Pittsburg 11, one week. Billed here: Mrs. Chanfrau 4, 5, in "A Woman of the People" and "Parted;" the Colby Concert Company 6; Pat Rooney's Combination 7; the Eastmans, dramatic readers, 8, 9.

J. B. ASHTON'S COMBINATION in "Rip Van Winkle," "Fanchon," and "Uncle Tom's Cabin," Oct. 31, Nov. 1, 2, played in Hornellsville, N. Y., to moderate business. The wonderful "ten-year-old child-actress little Dorritt Ashton as Fanchon and Topsy was excellent." Route: Canesteo Nov. 4, 5, Attica 6, 7, Warsaw 8, 9......John Thompson is billed for 8.

W. H. CLARKE'S "Uncle Tom" Company are to perform in Ithaca, N. Y., Nov. 4, Cortland 5, Norwich 6, Owego 7, Binghamton 8, Scranton, Pa., 9.

THE WILKINSONS in "Uncle Tom's Cabin" are billed for Batavia, N. Y., Nov. 4, Castile 5, Warsaw 6, Hornellsville 7, Corning 8, Elmira 9.

MUSICAL.

THE PAYSON OPERA TROUPE is to sing in Bradford, Pa., Nov. 4, Jamestown, N. Y., 5, Warren, Pa., 6, Titusville 7, Oil City 8, 9, Petrolia 11, Parker 12, Franklin 13, Meadville 14, Sharon 15, New Castle 16.

MME. DE MINVILLE, French, Italian and English operatic vocalist, can be engaged through H. Marix Markham, whose address find in another column.

T. F. HARRELL, solo slide-trombone player, is traveling with the Oakes Bros.' Concert Co.

W. L. THOMPSON & Co., music-publishers, are issuing popular songs to professionals, postpaid, at 10c. each. They publish a list elsewhere.

S. S. STEWART, banjoist and teacher, has a newly arranged solo for the banjo entitled "O Dolce Concento" (Away with Melancholy), which includes variations and tremolo movement. See card.

FRED MILES, double-bass and tuba player, advertises for an engagement.

SPAULDING'S BELLRINGERS are to amuse the public in Danielsonville, Ct., Nov. 4, Putnam 5, Southbridge, Mass., 6, East Douglas 7, Webster, 8, 9.

THE LILIPUTIAN OPERA COMPANY played in Oswego, N. Y., Oct. 28, 29, Auburn 30, Utica 31, Troy Nov. 1, 2, and are to open in Albany 4, for one week.

THE DIME BANJO MUSIC COMPANY will send a banjo string free, and other articles, as per card, to any address.

CINCINNATI NOTES.—The German Military Band, led by Carl Beyer, gave a concert at the Atlantic Garden Oct. 31......Marie Van, on the eve of her departure for Italy, had a substantial benefit in Pike's Opera-house 1......A season of Italian opera, with Kellogg and Cary as stars, commences at the Grand Opera-house 4...... Matinee organ concerts are given at the Music Hall Wednesdays and Saturdays......The first of Theo. Thomas' orchestra-concerts takes place at Music Hall 7......A musical festival by the Cincinnati Sængerbund takes places in Music Hall 16, 17, 18.

IN PORTLAND, ME., the Apollo Club will sing Nov. 8, the Camilla Urso Co. 12 (not 4 and 8 as reported last week), the Weber Quartet of Boston and Miss Laura Schirmer 28.

C. RIGGS, B-flat cornet-player, advertises for an engagement.

THE MONTEJO-LENCIONI Concert Combination gave a concert at the Academy of Music, Philadelphia, Oct. 30, for the benefit of the uniform fund of the State Fencibles......Marie Roze, Tom Karl, W. T. Carleton, Alfred H. Pease, Mark Kaiser, and Jeanne Douse, a child-violinist, appeared at a concert given at the Academy of Music on afternoon of Nov. 2......Emma Abbott, with Hess English-opera Company, will commence an engagement at the Broad-street Theatre 4, appearing during the week in "Mignon," "The Chimes of Normandy," "The Bohemian Girl" and "Faust."

OLE BULL attracted a very large audience at the Academy of Music, Philadelphia, Oct. 28. He was assisted by Mrs. H. M. Smith, Miss Jeanie P. Dana, and Messrs. Charles H. Clark, D. M. Babcock and Walter Emerson. He will give another concert at the Academy Nov. 9, when he will be assisted by Levy the cornet-soloist, Mme. Julia Rive-King, and Miss Isabella Stone as soloist.

A B-FLAT AND A C Bertling clarionets, also string-band books, are offered for sale by J. T. Duffy, who advertises.

GEO. REYNOLDS, solo-pianist and xylophone-player, whose address find elsewhere, can be engaged.

"TAPPING ON THE WINDOW-PANE" and other new songs, now being made popular by Haverly's Minstrels, are published by C. Lewis & Co. of Chicago. See advertisement.

THE MARIE ROZE-MAPLESON Concert Company sang to a large audience in Reading, Pa., Nov. 1. They concertize at Wilmington, Del., 4, Baltimore, Md., 5, Pittsburg, Pa., 7.

H. J. WETIMAN, song-publisher, advertises the latest songs and ballads.

THE HESS ENGLISH-OPERA COMPANY concluded a highly successful two weeks' engagement at the National Theatre, Washington, D. C., Nov. 2. The operas presented during the week were "Martha," "Fra Diavolo," with Miss Montague as Zerlina, "Mignon," "Chimes of Normandy" and "Faust." Miss Abbott's benefit on Friday was an ovation. The floral offerings were numerous and beautiful. On Saturday evening "Mignon" was presented to an overflowing house. Miss Adelaide Randall, Washington's favorite contralto, made her first appearance here in opera in the character of Frederick, which she admirably sustained. In the closing scene Miss Abbott created a genuine furor, and the stage was literally covered with floral tributes......Ole Bull, assisted by Miss Isabel Stone of Boston, gave a concert in Lincoln Hall Oct. 30.

ORCHESTRA PARTS to "Ixion," "French Spy" and "Uncle Tom's Cabin" are advertised for sale by Ned Straight.

MR. MAPLESON has canceled the date (Nov. 11) of the Roze Concert Troupe in Indianapolis, Ind.

MUSICAL NOTES FROM BOSTON, MASS.—The sacred and popular concert given at the Boston Theatre 27 by the Marie-Roze Mapleson Combination was successful, the house being crowded. They were assisted by Lothian's Boston Theatre Orchestra......Wilhelmj the violinist made an artistic success at the four concerts given at Music Hall, under the management of Hathaway & Pond, 28, 30, Nov. 1, and matinee 2. He was assisted by Signor Tagliapietra, baritone; Kate L. James, soprano; Maud Morgan, harpist; Mme. Teresa Carreno, pianist; an orchestra under the direction of Carl Zerrahn, and Maurice Strakosch, who played the accompaniments. The attendance has been large. The annual meeting of the Lynn Choral Union was held in that city Oct. 28, when it was decided to devote the future efforts of the society to the rendering of lighter music in place of the more classical and less interesting......S. C. Bennett, conductor of the Salem English-opera Company, was presented at his rooms in Salem 28 with a gold-mounted baton from the members of the organization......Josie E. Baker, pianist, and a pupil of Liszt and Kullak, gave a recital at the music rooms of William H. Sherwood afternoon of 31...... The fourth concert in the Old Bay State Course was given by the Barnabee Concert Company in Music Hall 31, the performers being H. C. Barnabee, basso and humorist; Mrs. E. H. Carter, soprano; Anna Holbrook, contralto; J. C. Bartlett, tenor; Howard M. Dow, pianist; and R. Shnebuch, cornet-soloist. A crowded house was present......The teachers and pupils of Julius Eichberg's music school gave a concert at the rooms of the Boston Conservatory of Music 31. The performers were Herman P. Chelius, Jennie E. Cook, F. Litchfield, Clara Blake and Marie D. Hill, on the pianoforte; Miss A. E. Dakes and W. B. Phelps, vocalists; Ed. A. Sabin, violinist; and readings by H. Noble. E. N. Catlin, last season at the Boston Museum, is now leader of the orchestra for John Stetson's "Evangeline" Company. ......A free piano-recital was given at Union Hall afternoon of 2 by Carlyle Petersilea and Lyman F. Brackett, assisted by Hannah Storer, soprano......Walter Emerson the cornetist made so favorable an impression abroad that he has received an offer of $100 a week and a year's engagement at Kroll's Theatre, Berlin......Brown's Brigade Band, the singing section of the Boston Turnverein, Jessie Birkbeck, vocalist, and H. C. Brown, H. Major, H. Plympton and Frank Kaula, instrumentalists, commence a semi-monthly series of concerts at Turn Hall 3......A concert is to be given at the Boston Theatre 3 by August Wilhelmj, violinist, assisted by Mme. Teresa Carreno, Kate L. James, Signor Tagliapietra and Maurice Strakosch......The Germania Band and Geraldine Ulmer, soprano, give a concert at Parker Memorial Hall 3......The Fairbairn Family of Scotch vocalists begin another series of concerts at Hawthorn Hall 4.....W. P. Spaulding and troupe of bellringers are to appear at Danielsonville, Ct., 4, Putnam 5, Southbridge, Mass., 6, East Douglas 7, Webster 8, 9......The Berger Family and Sol Smith Russell Troupe will perform in Biddeford, Me., 4, Bath 5, Augusta 6, Lewiston 7, Portland 8, 9. ......James M. Tracy gives a pianoforte recital at Miller's Rooms afternoon of 6......Adelaide Phillipps and Signor Brignoli's Opera Troupe sing in Portland, Me., 4, Lewiston 5, Newport, R. I., 6, Cambridgeport, Mass., 7, Medford 8......Camilla Urso, violinist; Ivy Wandesforde, soprano; W. C. Tower, tenor; J. F. Rudolph Sr., baritone; Herr Benno Schereck, pianist; and Frederick Tuer, musical director, give the fifth concert in the old Bay State Course 7......A matinee of the Boston Conservatory of Music will occur 8......Wm. H. Sherwood's first pianoforte recital is to be given at his music-rooms afternoon of 8...... Herman P. Chelius, pianist, assisted by Wulf Fries, violoncellist, and Julius Eichberg, violinist, will give a concert at Wesleyan Hall 8......Digby V. Bell, baritone, is added to the list of artists who are to appear at the testimonial concert of Joseph Claus at Union Hall 12......Ole Bull is to reappear after a lengthened absence at Music Hall 22, 23...... The Handel and Haydn Society perform Verdi's Requiem Mass at Music Hall 24......The first of the eight symphony concerts to be given during the season by the Harvard Musical Association will occur at Music Hall Dec. 5...... Georgie Poor Noyes, assisted by the Temple Quartet and W. H. Sherwood, pianist, will give a concert at Union Hall Dec. 5.

THE STRAKOSCH ITALIAN-OPERA TROUPE had a successful season in the new Academy of Music, Baltimore, Md., under John T. Ford's leadership. "Carmen" was given Oct. 31 and matinee Nov. 2 to entire satisfaction. The other operas were "Ballo en Maschero 28, "Martha" 29, "La Favorita" 30, and "La Traviata" Nov. 1......The Marie Roze-Mapleson Concert Troupe give a series of concerts in this house, commencing Nov. 8.

M. W. WHITNEY and company sang in Albany, N. Y., Oct. 31 to large business......The Liliputian Comic Opera Company open at Martin Hall Nov. 4, for one week.

THE ALINE ALHAIZA Concert Company drew a very small audience at Park Hall, Newark, N. J., Nov. 1.

THE METROPOLITAN QUARTET appeared in concert in Hornellsville, N. Y., Oct. 30, to small attendance, although the entertainment was good.

THE LILLIPUTIAN OPERA COMPANY sang in Troy, N. Y., Nov. 1, to a fair attendance, and matinee and evening 2 to big business. They give a sacred concert 3; thence to Albany 4, for a week.

MASTER GEORGIE FOX, the seven-year-old musical prodigy, had a large audience at the Detroit (Mich.) Opera-house Oct. 28. Our correspondent says: "He is different from Blind Tom, in that he never imitates or repeats what he hears played, but extemporizes and creates his own music, which takes the form of the sonata, phrasing everything into eight measures each, and then dilating. He also tells any note that may be struck upon the piano while he has his back turned. He has never been taught music, and is a wonderful phenomenon."

VARIETY HALLS.

D. J. WARREN and his drama "The Pioneer of Kentucky" were well received at Nachman's Front-street Theatre, Baltimore, Md., last week, and Lottie Wilson ably seconded the star. The new variety people were Miss I. O. and Signor Elviro in mid-air exploits; Lou Howard and Emma Bretto, serio-comics; Dan Collyer, Ethiopian and general performer; Barney McNulty in "A Slippery Day;" Crumley and De Forrest, acrobatic song-and-dance; Charles and Annie Whiting in duets, and a trombone-solo by Miss Whiting; and Bob Slavin, banjoist. Business good. Departures Nov. 2: Lou Howard, Charles and Annie Whiting, May Raymond and Emma Bretto, to New York; Crumley and De Forrest, to Brooklyn; and D. J. Warren and Lottie Wilson, to Newark, N. J. Charles Burnham, stage-manager, has gone to his home, in Newark, on sick-leave. Whilst he is away his place will be filled by J. W. Berkeley. Underlined for 4 are the Yales, Victor Rigby, Louis De Mar, Carl Heyer, Wm. Cabbott, the Sparks Brothers, Nellie St. John—whose severe illness kept her from appearing the past week—and Queen and Bell......At the New Central Theatre John and Amy Tudor appeared in musical sketches; Annie Boyd sang sweetly; Nellie Harris and Ada Adair were well received. Milligan and Quinlan song-and-dance; De Witt Cook, club-swinger; Mlle. Lottie and Mons. Cartier's dissolving colored pictures; Louise Murio, singer; Edward Kendall in character songs and imitations; and Milligan, Quinlan and Ada Adair in triple clog were the other features. Business good. Departures Nov. 2: Milligan, Quinlan and Ada Adair, and Edward Kendall, to Washington; and De Witt Cook, to New York. For 4: Minnie Farrell's Burlesque Troupe, Avery and Larue, and James Reilley......Business was excellent at the Odeon. The arrivals were James Woodville, Dody Zanfretta, Nellie Weeks, and Ella Forrest. Charles A. Hagadorn, scenic-artist of Albaugh's Holliday-street Theatre, unrolled an excellent piece of his handiwork in the shape of a drop-curtain. St. Elmo and dogs, and James Woodville, to Philadelphia; May Hamilton, to Pittsburg; Frank Livingstone, to Washington; and Harry and Clara Fielding, to New York, left 2. For 4 Johnny Whitney, Emma Clifford, George S. Garland and Cherrie Chapman are billed...... Schlegel's Orchestrion was opened for the Winter Oct. 28 with the following people: Ada Stanwood, serio-comic; Mr. and Mrs. La Roche in duets; and Bertha La Roche in motto-songs. Business fair. No departures......Nothing new at Coliseum......Business is good at the Chesapeake Varieties. Millie Russelle and James Goodwin were the only arrivals. No departures.

METROPOLITAN THEATRE, formerly the New Chicago Theatre, Chicago, Ill., under the management of Wm. Emmett, is being handsomely fitted up, and will open for the season Nov. 11 as a first-class variety and vaudeville house. Messrs. Emmett, Fay & Gardner are the proprietors, and all business communications can be addressed to Manager Emmett, as per card. Specialty artists are wanted for the Academy of Music and the Metropolitan Theatre.

MAY FISK'S BLONDES are to perform this week in Columbus, O.

MAUDE ALLENE COATES, the only child of Ida Carlysle, serio-comic vocalist, died in New Orleans, La., Thursday, Oct. 24.

"OUR BABY."

Little Maudie! darling baby,
Can it be that you are gone?
Gone from those who truly loved you,
To adorn another home?

The house is lone without you,
Your mother's crazed with sadness
To know her little pet's no more
(Save in a world of gladness).

To know her merry, rippling laugh,
Her light and joyous tread,
Her rosy lips and sparkling eyes,
All, all took wings and fled—

Fled far beyond this world of sin,
Unto her Father's home;
And if one word would call thee back,
We fain would murmur: "Come!"

Fond grandma and loving mother,
Mourn for your pet no more—
She is but gone before you
To that blissful, happy shore.

New Orleans, Oct. 26. J. M. F.

BARRY & KERNELL'S COMBINATION commenced their traveling season at Theall & Carton's Novelty Theatre, Brooklyn, E. D., Oct. 28, and played throughout the week to good business. The programme introduced the following artists: Allie Drayton in vocal selections, the Suydam Brothers on the horizontal-bar, and later in a gymnastic act; Billy Barry in his negro specialties, Bryant and Hoey's musical act, Harry and John Kernell, Irish specialists; Emmerson and Clark, grotesque song-and-dance artists; Clara Moore, character vocalist; Billy Barry and Louis Robie as "The Two Tramps;" Bonnie Runnells, Dutch songs and recitations; and the performances opened with the sketch of "Tickle Me Under the Chin," and closed with "Maloney vs. Krousmyer." The company gave excellent satisfaction, nearly all of them being repeatedly called out, and Billy Barry had to excuse himself from further responses to encores, or he might have been kept on the stage all night. The order of the programme was changed, and other sketches were given the last three nights of the week. On Nov. 4 Robert McWade, supported by his own company, appears in "Rip Van Winkle."

BRANDON advertises for a partner in the song-and-dance business.

MANAGERS and agents of first-class organizations can secure liberal sharing terms at the Gaiety, Theatre, Boston, Mass. See advertisement.

McINTYRE AND MANNING, song-and-dance artists, with Irish dialect sketches, publish their address in another column, and state that they would like to hear from managers.

LEW JOHNSON wants colored song-and-dance men for Lew Johnson and J. H. Ross' Jubilee Combination. See card. They showed in Morris, Minn., Oct. 20, Willmar 21, Litchfield 22, and report that business is good.

THE INTERNATIONAL COMIQUE, Philadelphia, Pa., will be reopened Nov. 18 under the control of its old successful manager, Thomas F. Hughes, with McColgan & Hughes as proprietors. First-class artists are requested to apply for dates.

CLARA STANLEY, serio-comic and song-and-dance lady, is performing at the Centennial Theatre, Fort Worth, Texas, where she can be addressed.

"THE SPECIALTY TRIO" is the title by which Irvin T. Bush and Charles and Jennie Reese, who have formed a copartnership, will hereafter be known. Their specialties are: Charles Reese, Dutch and character-change business; Jennie Reese, phenomenal vocalism; Irvin T. Bush, motto-songs. They are engaged for the present season with the Oakes Bros.' Concert Co., and can be addressed in care of this office.

WELBY AND PEARL commence an engagement at the Academy of Music, Chicago, Ill., Nov. 11, and open at the Grand Central Theatre, Galveston, Texas, Nov. 24. They would like to negotiate with first-class managers.

AMERICANS IN NORWAY.—We have before us a programme of the Christiana (Norway) Tivoli Theatre dated Oct. 14, and all the performers named in the bill are Americans. They are the Garretta Family, Mr. Carle, Goodrich and Curtis, Miss Theresa, Irma and Little Bert, and Herr Holtum.

THE PHOITES write to THE CLIPPER that they will remain in Austria and Germany this Winter, and return to Prussia next year. They have sent to New York for people for their show, and have canceled their London engagements.

FRANK HUSSEY writes that he has postponed his return to the United States, having been engaged by Prof. Norton to perform forty nights in Nova Scotia.

MR. OBEY and Manager Aims disposed of their interest in Trimble's Varieties Theatre, Pittsburg, Pa., Oct. 28, to a Mr. Reeves of Ohio, who at once assumed the proprietorship of the place, Joe Moll being announced on the bills as manager. Our correspondent says: "The last show was given under the new regime 30, and the establishment is again closed. Salaries due are unpaid. Among the people who were in at the death were the Lawrences, the Whitneys, Mlle. Bernetta, Nat Blossom, Topac and Long, Minnie Rainforth (who would not appear on the last night, because her salary was not paid), May Carmen, the Wellington Sisters, John R. Lane, stage-manager, etc......A good show and good business are the ruling features at Harry Williams' Academy of Music. In addition to Mlle. Fachon's Folly Company, Alicia Jourdan and John F. Sheridan were the best attractions on Oct. 28. Queen and Bell, pedestal clog-dancers, did some excellent work in their line, and the audiences endorsed their efforts. The Fachon party and J. D. Roome go to Cincinnati, O.; Quilter and Goldrich, to Newark, N. J.; Lillie Hall, Buffalo, N. Y.; and Minnie Farrell and Queen and Bell, to Baltimore, Md. Commencing Nov. 4 are Delehanty and Hengler, Frank Lewis, Fanny V. Reynolds, Webster and Neery, Morello Brothers, McIntire and Heath, May Hamilton, Nellie McDonald and Lucy Clifton."

REDMOND AND LANE, black and white specialty artists, eccentric comedians and dancers, can be engaged by addressing as per card.

THE CARROLLS—Johnny and Verona—Ethiopian comedian and operatic vocalist, who have been appearing at the London, this city, with success in their specialties and the sketch of "Pink Dominos," open at Ward's Opera-house, Newark, N. J. See card for address.

AT THE MILWAUKEE THEATRE, Milwaukee, Wis., Warren Swetland proprietor and manager, and Lew Benedict stage-director, artists of ability are wanted as per card.

PERFORMERS are wanted at Arcade Garden, Jersey City, N. J., which opens Nov. 11 under the proprietorship of John McLaughlin, formerly of the Jersey City Varieties. See advertisement.

AT THE BOYLSTON MUSEUM, Boston, Mass., a fair business was done last week, the performance commencing with a female-minstrel scene, in which appeared Jen Powers and Ralph Kelly as tambos, Jack Harrington and Al. Decker as bones, and Hank T. Mudge as middleman, with Myrtle Inglee and Emma Marden as solo-vocalists. The olio brought out James Mitchell in Irish songs-and-dances, Lou Vavasour in ballads, Lucy Adams and Guy Linton in their musical novelty "April Showers," John and James Mayo in double-clog and reel-dancing, Ralph Kelly as banjo-soloist, Al. Decker, M. Sullivan, Jack Harrington and Eveline Constantine in the sketch "Darky's Stratagem," Anna Morgan in vocal selections, Charles E. Johnson as a juggler, Kelly and O'Brien in lightning jigs and reels, H. T. Mudge in banjo-solos and songs, and the sensational drama "The Coming Man," played by Jen Powers, Guy Linton, Al Decker and Eveline Sullivan. New stars Nov. 4: Sam Martin, P. C. Foy, Forest and Francis, J. H. Carle, Dick Turner and Sadie Dunbar, and Waterman and Bannister......A return to variety will be made at the Howard Athenæum 4, when will appear Vivian, William A. Huntley, Fannie Beane and Charles Gilday, Levantine and Earle, Williams and Sully, Christine Percy, Campbell and Burke, Williams and Sullivan, the Daly Brothers, and Yankee Locke, who presents the drama of "The Guerrilla Chief." ..... A free variety concert is given nightly and matinee Saturdays at the Palais Royal Billard Hall, the artists appearing during the closing week being Kelly and Welch, Tom Lowery; Ida Rivington, serio-comic vocalist; Chum. Powers, Irish specialist; Dan Leavitt, motto-singer; and Prof. Jeffrey, pianist. As beer is sold and drunk within the hall, no license has been granted for giving an entertainment when an admission-fee is charged; but should a license be granted the quality of the entertainment will be improved, beer abolished, and a regular rate of admission be established......James W. Wesley, who is reported as having committed suicide at Cincinnati, O., recently, was a Boston boy, and a graduate of our Brimmer school. He made his first appearance upon the stage at the Theatre Comique, this city, during the season of 1865-66, and was afterwards attached to Fox's American Theatre, Philadelphia. His real name was Waterman. Letter of Nov. 3.

AT THE METROPOLITAN THEATRE, Indianapolis, Ind., Oct. 28 a company from the Theatre Comique, St. Louis, under the management of Dick Parker, gave a good variety performance to a half-filled house, and business during the week was only moderate. The list of the people was published in our past issue. The performances were transferred to Mænnerchor Hall on the night of 30, the theatre having been engaged for the twelfth annual reunion of the Army of the Tennessee. The company returns to St. Louis, with the exception of Manchester and Jennings, who go to Pittsburg, and Harry Woodson, to Chicago......At Crone's Garden Theatre 28 the minstrel first-part was continued, the stage-setting being noticeably pleasing. The new faces were Geo. and Marie Nelson, Elsa Carnissa, Edith Lyle, Johnny Raine, Chas. Glidden and Hanlon and Welsh, the two latter being amateurs, who did an Irish act fairly. Herr Wiffenbach was billed, but did not appear. The Parker Sisters—Kittie and Maggie—close Nov. 2, going to Terre Haute; Elsa Carnissa, to St. Louis; Chas. Glidden and Edith Lyle, to Louisville. Billed for Nov. 4: John R. Weaver, Chas E. Helm, Julia Robinson, Mrs. R. More, Wm. Kline and the Springers. Business continues good.

THE ATTENDANCE continued good last week at Shelby's Adelphi Theatre, Buffalo, N. Y. The features were "An Artful Dodge," acted by Alf. McDowell, Frank Wright and Ted. Skillette. H. C. Stanley impersonated an aged darky; Lottie Grant sang sensational songs; Healy, Conway and Ella Saunders did a triple statue clog, which merited applause; Lizzie Mulvey gave a song-and-dance; the Twin Sisters French were satisfactory in their specialties, as were Morris and Fields in their German character specialties: Louis Alfredo juggled cannon-balls, and together with Emma Alfredo performed on the horizontal bar; James and Baby McDonald confirmed the favorable impression made heretofore, the programme closing with "The Irish Settler," which introduced Leonzo and Ryan with their trained dog Tiger. Departures Nov. 2: Healy, Conway and Ella Saunders, and Morris and Fields, to Cleveland; the Twin Sisters French, Chicago; Leonzo and Ryan, Toledo; H. C. Stanley, Elmira, to join a traveling company; James McDonald, Baby McDonald, Louis and Emma Alfredo, no date. To open Nov. 4: Sam Devere, Lillie Hall, Wood and Beasley, Ned Barry, The Grinnells, Nick and May Hughes, and McVicker and Saunders.

DICK SANDS' COMBINATION is reported as doing a good business on the road. The organization includes Dick Sands, proprietor; Dan Luke, business-manager; Prof. Gleason musical director; Clayton and Weston, musical mokes; Kate Bell, vocalist; Dan Luke, negro comedian; Dick Sands, clog-dancer; and M. Gallagher, song-and-dance. They were in Lee, Mass., Nov. 1, South Adams 2, and are billed in North Adams 4, Hoosick Falls, N. Y., 5, Bennington, Vt., 6.

J. T. HINDS explains, through his agent, that the reason why he did not appear in Cincinnati, O., Sept. 29, as billed, was that he was in Deadwood, D. T., and notified the manager that he could not reach Cincinnati in time.

HARRY G. RICHMOND, the well-known variety actor, became engaged in an altercation with Daniel Archer—a non-professional—in a saloon near the New National Theatre, Philadelphia, on Oct. 29, and killed him with one blow from a pitcher. Richmond was playing at the New National, and shortly after the matinee on the last-mentioned date entered the saloon under the theatre, where he met the deceased. Archer is said to have begun to wrangle with Richmond, who was accompanied by three young girls. Some words took place here between them, when they left; and went to a saloon near by, when Archer, it is alleged, seized Richmond, and the latter picked up a water-pitcher from the bar and struck Archer a heavy blow on the head, which felled him to the floor, and Richmond then walked away. A physician was summoned, but before he arrived Archer was dead. Richmond returned to the theatre about 7 o'clock in the evening, evidently unaware that he had killed Archer, and was then arrested and taken to the station-house to await the result of the Coroner's investigation. The real name of Richmond is Augustus F. Boyle. He came originally from Baltimore, and after leaving school became an expert short-hand writer. He was employed in the Treasury Department at Washington as a stenographer, and remained there two or three years. Finally he left his position at Washington, entered the theatrical profession, and rapidly rose as his talent developed, and at the present day is one of the most attrative stars in the variety business. The Coroner's inquest was held on Oct. 31, when the jury returned the following verdict: "That said Daniel Archer came to his death Oct. 29, 1878, from compression of the brain, the result of blows on the head with a pitcher in the hands of Augustus F. Boyle, at 338 North Tenth street. Richmond was then committed by the Coroner to await the action of the Grand Jury. A motion was made in the Court of Quarter Sessions, before Judge Briggs, on Nov. 2, to admit Richmond to bail. It appeared that Archer was the aggressor, and had followed Richmond up in order to pick a quarrel with him; but Judge Briggs said that, according to the testimony, the case contained the elements of murder in the first degree. It was for the jury to decide, however, the grade of the offense, and he would therefore remand the accused to prison to answer, denying the application to admit to bail.

VARIETY NEWS FROM ST. LOUIS, MO., to Nov. 1 is sent by our correspondent as follows: "The largest audience ever assembled in the Theatre Comique since it has been under the present management was seen there on Oct. 27, when the Victoria Loftus Troupe of British Blondes began a week's engagement, and business during the week has been the largest of the present season. The olio which precedes the burlesque is full of good features, and includes songs-and-dances by Cummings and Harrington, club-swinging and jig-dancing by the Etzeltine Sisters, and a very cleverly-performed protean sketch by Harry Le Clair. The burlesque of 'Fin Fin' concluded the show. Arrangements have been made to give a Sunday matinee, the first one given in this house, Nov. 3. Manager Mitchell introduces an entirely new company to his patrons, composed of Elsa Carnissa, Keating and Sands, Retlaw and Alton, Baker and Doyle, Howard Dorr and son, Jessie Willis, Mullen and Magee, Harry Bennett, and a new ballet......The main attraction at the Globe was the drama of "The Red Light of Crime." Edmund Pierce failed to appear, and sent no excuse. Closing Nov. 2 are Tom Dalton, for Peoria, Ill., and Belle Fostelle, who goes to the Academy of Music, Chicago, for the remainder of the season. To open 3: George France, with the special support of Harry Lavarnie, Eva St. Clair, Billy Mendel and Ida Bertha......The Victoria Loftus Troupe of British Blondes open at Hamlin's Theatre, Chicago, Nov. 4, for one week. The following week they play at the Folly Theatre, which has been engaged by the management for one season. Nov. 18 the present Victoria Loftus Troupe go traveling under the management of W. H. Smith, and the Folly Theatre will be taken possession of by a new troupe of blondes, under the management of Charles Davis."

BUSINESS at the Milwaukee (Wis.) Theatre for week ending Nov. 2 was very good. Our correspondent remarks: "Mr. Swetland, the proprietor, deserves credit for having established the only first-class variety theatre ever started in this city. The new faces Oct. 28 were Marsh Adams as Old Black Joe; Harry Stanwood, banjoist; Jos. Sullivan, vocalist; Virginia Ross, balladist; Louisa Bliss, song-and-dance; Miss Eugenia, dancer; the D'Alve Sisters in vocal and banjo duets. The performance opened with a female-minstrel scene—Lew Benedict, bones; Marsh Adams, tamborine; and Jos. Sullivan, interlocutor. The songs and jokes were fresh, and this feature was received with approval. Departures Oct. 26: The Sanyeahs and the Hamilton Sisters, to Chicago; Billy Collins, distination unknown. On Oct. 23 Ida Carlisle received a dispatch that her daughter was dying of yellow-fever in New Orleans, and she left on the midnight train for that city. Announced for Nov. 4: Gerin and Hayden, Lillia Newell, Grace Rallis, Blanche Granger and Fannie Desta."

MANAGER EARL of the Atlantic Garden, Fort Wayne, Ind., presented the best company of the season the past week, which drew good business. Donnelly and Drew and Allie Smith were among the features. Billed for Nov. 4: Minnie Rainforth, the Parker Sisters, Billy Wylie, Trudell and Rowan. Closing 2: Ada Mortimer, Lolo Furn, Johnny Reese, to Toledo; Donnelly and Drew, Cleveland.

AT THE LYCEUM THEATRE, Toronto, Ont., the new people last week were the Stillman Sisters, Shelton and Burns, J. Arthur Doty, and Morris and Green. There has been a change in the management, Mr. Lander having succeeded Mr. Redmond, the theatre now being run by Bagley & Lander.

AT THE FOLLY THEATRE, Syracuse, N. Y., Ida Burt was the only departure last week; Annie Wood, serio-comic, and Kitty Brink, sketch-artist, being the arrivals.

THE ADELPHI THEATRE, Hamilton, Ont., opens about Nov. 11. Jos. Barnes is the proprietor, and Sage Richardson stage-manager. Specialty performers are advertised for.

AT ENOCHS' VARIETIES, Philadelphia, the new faces Oct. 28 were Frank and Winnie Hassall in their Irish sketch "Barney and Peggy's Farewell;" Dilks and Wade in their musical act; Ned Oliver in banjo-solos; and the Kimics in their act entitled "Hello, Dutch," which met with a warm reception, the very juvenile "nugget" seeming to possess a rare fund of humor. The programme was concluded by Fred J. Shaw's new drama "Time, or the Old Clock's Secret." The gallery at this theatre will be transformed into a promenade, and fitted up with private boxes, and hereafter no boys will be admitted. Foster and Hughes and John Cannon are the new faces Nov. 4.

AT THE ARCADE GARDEN THEATRE, Philadelphia, the arrivals Oct. 28 were Shed Le Clair, Madge Alston, George Kurtz and Nellie Brooks and the La Rues. A permit has been granted for the rebuilding of this theatre, and it is now in the course of erection, the performance not being interfered with. Commencing Nov. 4, the company will include Emily Sylvester, Mulligan and Morris, Lilly Howard, Master Carter and Howard and Sanford as new faces.

THE LANDIS BROTHERS, skatorial dancers, arrived in Philadelphia on Oct. 30, after a professional trip through England.

AT THE GRAND CENTRAL THEATRE, Philadelphia, the new faces Oct. 28 were Lawson and Jones in Irish specialties; Fred F. Levantine in his very clever equilibristic act; Lester, Allen, Tierney and Cronin in songs-and-dances, in which they made a decided hit; the Clinetop and Wesner Sisters in their terpsichorean evolutions; and Rollin Howard, who was seen to advantage as Elvira Slemmens in the concluding comic drama "Our Boarding-house." Conway and Carroll, Miles Morris and the Fontainbleaus commence Nov. 4.

THE NEW NATIONAL THEATRE, Philadelphia, presented as fresh features of attraction last week the duets of Helen and Clara Courtland, two capital vocalists; songs-and-dances by the O'Brien Brothers; musical specialties by Smith and Byrne; and the concluding sensational drama, entitled "McParlan the Detective," in which Wm. Carleton labored well and effectively in the delineation of the title-role, and was well supported by James Pilgrim, Jos. T. Fannin and W. H. Jones. Curry and Hall, Chas. Duncan, Bob Harrison, the Parker Sisters, Nellie Colton and C. W. Barry in "Escaped from Sing Sing" are announced for the 4th.

AT MILLER'S WINTER GARDEN, Philadelphia, the attendance continued good during the week ending Nov. 2, the new arrivals then including the Martinettis and Belle Gabrielle, Lottie Archer and Johnny Pierce, Millie La Font, and Kearney and Powers, who were well received in their respective specialties. The following new faces are announced for 4: Billy Noonan and Alice Bateman, Sam Lang and Dollie Sharpe, Lydia Yeamans, Ella Sheldon, Edna Markley, Franklin and Marcelli, and Rollin Howard.

MLLE. VIOLETTA AND THE HOLLAND BROS., acrobats and gymnasts, have been meeting with success at the Theatre Comique, St. Louis, Mo., as will be seen by extracts from the press of that city published in our business department. They open at the Metropolitan Theatre, Louisville, Ky., Nov. 4, and managers can address them in care of this office.

SAUL SERTREW has just published a new book of variety acts and sketches, which he will mail on receipt of price, 50 cents. See card.

FEMALE PERFORMERS are wanted at the Globe Theatre, Edgefield, Tenn. Address Geo. H. Foster, manager.

PETRIE AND FISH are meeting with success in London, Eng., their time being all filled to May, 1879. On Oct. 21 they commenced at the following halls: Royal Forrester's, Varieties Theatre, Harwood's, and Collins' Music Hall. Press extracts published in another column speak highly of their performances.

MINNIE LODER, serio-comic vocalist and burlesque artist, and Mme. Anderson, pedestrian, are now in America, and can be engaged through J. H. Webb, who also advertises the double-voiced vocalist Miss Nellie Gertine as expected in this country during the present month.

HARRY BECKWITH, genteel comic and motto-vocalist, can be addressed as per card for engagements.

THE THEATRE COMIQUE, Kansas City, Mo., is advertised by Manager Love as having open dates for dramatic stars, combinations, and first-class specialty artists.

THE CAHILLS—Andy and Carrie—in their act "Practicing for the Concert," in which they play a number of musical instruments, are highly spoken of in a card from Manager Jarvis of the Olympic Theatre, Brooklyn, N. Y., where they have recently been performing.

M. L. GORMAN, ventriloquist, is referred to a card elsewhere.

JOHN BARTLEY and lady partner can find an engagement with Jas. O'Neill, Columbus, O. See advertisement.

PEOPLE are wanted at Washington Hall Varieties, Schenectady, N. Y., as per Stage-manager Wenzel's card.

HARRY EADES, facial artist and eccentric, comic and character vocalist, having concluded a successful engagement with Pullman & Hamilton's show, is open for dates. See advertisement.

LITTLE SWEETIE CORINNE the child artist has been successfully performing at the Theatre Comique, Washington, D. C., and at the New Central Theatre, Baltimore, Md., Managers Budd and Kernan both strongly recommending her as an attractive card in her specialties. She performs in conjunction with Jennie Kimball, vocalist and comedian. See card.

VALENTINE LOVE'S house, furniture and $300 in money were destroyed by fire in Kansas City, Mo., Oct. 21.

CINCINNATI VARIETY INTELLIGENCE to Nov. 1 is sent as appended by our correspondent: "Those opening Oct. 28 at the Coliseum were Sanford and Wilson in 'Troubles in the Kitchen;' Fields and Leslie in Milesian songs-and-dances; Idaletta and Mons. Wallace in subaqueous feats; Martino in feats of parlor magic; and the Daytons in a musical act, 'Age vs. Youth.' Charlotte Stanley in 'Crime' was the dramatic star. Business good. Departures: The Daytons and Martino, to Chicago; Idaletta and Wallace, Buffalo; Charlotte M. Stanley, St. Louis; Eugenie Lavelle and Fields and Leslie. To open 4: W. H. Power and Dora Ward in 'The Two Orphans,' Barlow Brothers and Eloise Allen......Charles L. Davis and Emma Vern in 'On the Sly;' Ralph and Kane, musical mokes; Frank M. Clark in Irish specialties; Charles W. Young, Ethiopian comedian; and Ella Heflin, song-and-dance, opened at the Grand Central Oct. 28. Miss Heflin made quite a hit as the old woman in the drama, and Messrs. Clark and Young also played well in the same. Big light. All close. Mr. Davis and Miss Vern and Frank M. Clark go to Louisville; Mabel Pearl and El Nino Eddie, to New York; and John Pendy and Miss Jeffreys Warner, after playing in Louisville to-morrow (Sunday), go to the Coliseum, Harlem, of which place Mr. Pendy is to be manager. ......The 'Chicago' Combination begins a week at Heuck's 4......Barker and Reels, Annie E. Hazelton, Andy Armstrong, John Welch and Lizzie Barrett opened at the White House 28. A new story is being added to the building, and a gallery constructed......The Park Theatre (late Schickling's) opened Oct. 28, under management of William Jackson. The company embraced Harry Spriggs, Billy Diamond, Johnny Smith, Gilbert and Ross, Mlle. Oznola and Sig. Cappola, Allie Sheppard and Frankie Sidney. Harry Spriggs is stage-manager. A spectacular piece is to be produced next week......Red D'Jalma, the three Crimmins Brothers, Emma La Mause and Blanche La Rose were new 28 at the Eldorado. ......The Boyd Brothers, Walter Wentworth, Barney Reardon, Hattie Ellis and performing dogs, and Helena Wentworth opened at the Olympic 28......Charles Gregory, gymnast, who is here at home, has just recovered from a sick spell...... George W. Barnum and Leonora Bradley of the stock company at Heuck's were married 31...... James Finnessy, treasurer at Heuck's, is to wed Miss Nettie, daughter of W. H. Schneider, in January......The expenses of the funeral of James W. Wesley were generously borne by James Douglas......Andy Morris and Ida Mausey have joined Nick Roberts' Pantomime Company...... The Eagle Sisters of this city have just made their debut as variety artists in Montreal......The Brighton Opera-house is to be reopened 9."

IN CHICAGO, ILL., during the week ending Nov. 2 only a fair business was done at the variety theatres, remarks our correspondent, adding: "At Emmett's New Academy of Music the New York Combination presented 'The O'Donovans,' Scanlon and Cronin taking the leading male and female parts and displaying their special ability to advantage in songs-and-dances. They received creditable support from the company. The piece was finely mounted. This company take a special train after the performance of Sunday night, 3, opening in Cincinnati 4. Opening here that date are the Fieldings—John and Maggie—Twin Sisters French, Stuart Sisters, Laverde Sisters, the Sanyeahs, Harry Woodson, Carlotta Banks, Chas. Perham, and the Sharpley Brothers.......... At Haverly's the Pat Rooney Combination presented a good entertainment. Seamon and Somers and West opened the bill with a farce; Josie Granger followed in songs-and-dances; Frank Bennett and Georgie Kaine in 'The Kitchen Domestics,' the lady exhibiting wonderful vocal powers; John Williams in his finished clog-dancing; Queen and West in sketches; Grace Garland in songs-and-dances; Reynolds and Walling in their refined German sketches; Pat Rooney in his Irish songs-and-dances; Marie Whittingham and Master Newman in ballads; Seamon and Somers in negro songs-and-dances; and the performances concluded with Rooney and the company in 'Paddy in a Fix.' They go to Grand Rapids, Mich., 4, Lansing 5, Ann Arbor 6, Toledo, O., 7, Detroit, Mich., 8, 9, Tiffin, O., 11, Springfield 12, Dayton 13, Columbus 14, Hamilton 15, Richmond, Ind., 16, Cincinnati, O., 18, one week......At Hamlin's the newcomers in the olio met with favor. They were Mlle. Marretta on the trapeze, Mlle. Elise in dances, 'Punch' Walton in his musical act, and Frank Lewis in motto-vocalisms. 'Pink Dominos' was capitally given by the company. Delehanty and Hengler and Harry Bryant go to Pittsburg; Banker and Mills and 'Punch' Walton, to Detroit; Mlle. Maretta, to her home in Ohio; Jennie Morgan, Carrie Boshell and Frank Lewis, destinations unknown. Opening 4: The Victoria Loftus Troupe of British Blondes, comprising Victoria Loftus, the Howland Sisters, the Etzeltine Sisters, Lottie Elliott, George Atkins, Cummings and Harrington, Harry Le Clair and others......J. Chas. Davis & Co., the managers of the Victoria Loftus Troupe, have taken a lease of the Folly, and will open it as a variety theatre on or about Nov. 18........The New Chicago, under Emmett, Fay & Gardner's management, will be known as the Metropolitan. Active improvements occur during the coming week, the regular season beginning Nov. 11. ..... Warren Swetland of the Milwaukee Variety Theatre was here 1, securing talent......Captain Joe Rainbolt, the Texan rifle-shot, opens in Milwaukee 4, Chicago 11. This will be his headquarters...... The four Hamilton Sisters are taking a fortnight's rest here. They open at the Coliseum, Detroit, Nov. 11.....James M. Nixon is in town, and intends starting a permanent circus here......Harry Hardy, colored cornet-soloist, will form a colored organization, to start out from here about the last of November."

KITTY SHARPE, Sam Lang, Alice Gleason and Antoinette Leager were the new people at the Theatre Comique, Providence, R. I., the past week. The attendance was unusually good. Billed for Nov. 4: Lucy Adams, Guy Linton, Davenport Brothers, Lizzie Daly, and Huber and Allen.

DICK ROWE the contortionist performs at the Academy of Music, Chicago, Ill., Nov. 11, for two weeks.

THE THEATRE COMIQUE, Washington, D. C., did a handsome business the past week. The performance commenced with the funny sketch "Always in Trouble," with Billy Williams, M. Schultze, John Robinson and H. P. Williams in the cast; then followed the long and short song-and-dance team Perry and McGrew, who for an encore gave a burlesque prize-fight that was immense; Fannie V. Reynolds in pleasing ballad-singing; the Livingston Brothers and John Murtz in clever acrobatic feats; Alice Gilmore as the Active Girl; Jake Budd, assisted by H. P. Williams, Fanny May, John Robinson and Billy Williams in his popular Ethiopian sketch "Bigfoot Wallace;" the Parker Sisters—Laura and Eunice—in neat songs-and-dances; the performance concluding with Sid. C. France's drama of "Dead to the World," in which he was efficiently supported by the stock company. The departures Nov. 2 were the Parker Sisters, to Philadelphia; Sid. C. France, to Newark, N. J.; and Perry and McGrew to Boston. Announced for 4: Edward Kendall, Gibbons and Russell, Milligan and Quinlan, Lewis and Pauline Parker, Ada Adair, and Frank Livingstone.

AT THE VAUDEVILLE THEATRE, San Antonio, Texas, the company the past week included Thompson and Harrison, Horace Wambold, the Cooper Brothers, Carrie Wilson, Adele Farron, Mlle. Azurine and Frank Monroe, F. Sparrow, Alice Ridgeway and Reno Steadman. Billed for Nov. 4: J. C. Murphy, Alice Morgan and Carrie Wentworth.

BRANT'S HALL, Harrisburg, Pa., is advertised to rent for variety business.

O'BRIEN & WEST seem to have succeeded in catering to the tastes of a Montreal audience, as the large attendance at the Theatre Royal nightly testifies. Arrivals Nov. 4: Jennie Engle, Hogan Bros., Warren and Bryant, and Vic Markham. Departures 2: Jennie Hughes, Blanche Selwyn and the Carleton Sisters, New York; Collins Bros., St. Louis; and the Sherwood Sisters, Providence, R. I. Leon Whettony has succeeded H. Marix Markham (the latter remaining in the stock company) as stage manager.

THE NEW PEOPLE at the Grand Central Theatre, Galveston, Texas, at last accounts were the Forrests, who appeared in a double-jig, Homer and Holly in a plantation sketch. Emily Reed sang "The Kiss Song," Lillie Linden gave serio-comic songs, while James Neary sang in Irish dialect. Sadie Hasson, Edith Irving and Zoe were the rest of the company, making up a very satisfactory programme. Business moderate.

W. J. TRYON'S "Black Crook" Company opened at Smith's Opera-house, Grand Rapids, Mich., Oct. 29, with the following in the cast: Ed. Hillier, Hank Goodman, Percy Weldon, Ed. Chrissie, Carrie Wentworth, Ada Clifton, Maud Nelson, Gracie May and Niel and Eldridge. Departures 2: Gracie May, to Toledo; Niel and Eldridge, to Chicago; W. P. Tryon, Detroit. Prof. Parker and dogs, Clifford and Kelley, and Shellman Sisters are to open 4. Business good.

THE COMPANY at the Olympic, Sandusky, O., this week, includes Wade and Laclede, Maud Gaston, Josie Carroll, Ella Arnold, May and J. P. Carroll, Mlle. Le Etta, Gus Peters, May Haley, Mattie Wells. Gus Peters & Co. are the proprietors; J. P. Carroll, stage-manager; Prof. Hugo Von Brum, leader of orchestra. Closing Nov. 2: Prof. Rhinehart and dogs and Lizzie Lee, Fort Wayne, Ind.; and the Crawford Bros., no date.

THE METROPOLITAN THEATRE, Newark, N. J., is running successfully under able management. The new faces Nov. 4 are Sid. C. France, Quilter and Goldrich, Carrie Lavarnie, James Fearne, Ada Sanbourne. Departures Nov. 2: Chas. S. Rogers and Mattie Vickers, to Brooklyn; Miss Lou Sanford and Press Eldridge, to Philadelphia; and Miss Jennie Ward and J. H. Graham, to New York......At Ward's Opera-house business is good. The new olio people 4 are Foreman and Gallagher, the Woods, Malone and Carroll, and the Barnards. Departures 2: Novello Quartet, to Baltimore; Sheridan Bros. and Georgia Allen, to New York; Le Favre Manning and Jennie Southern, to Philadelphia, Pa.

BARRY & KERNELL'S COMBINATION, under the management of Martin Hanley, shows in Elizabeth, N. J., Nov. 4, Rahway 5, Jersey City 6, 7, 8, 9.

CARRIE VOOS, musical artist, who gives solos on the violin, xylophone, violeon and a new instrument termed the ocarina, can be addressed for engagements as per card. She is highly recommended by Manager Newcomb of the Windsor Theatre, this city, where she has recently been performing.

BURT CLARK AND CHAS. EDWARDS in their genteel German musical sketches, guitar solos, Tyrolean singing, etc., have received the endorsement of Manager Pastor of this city and Manager Kelly of Philadelphia, Pa., for the attractiveness of their specialties. They can be addressed care of this office.

PERFORMERS are wanted for a Southern season beginning Dec. 23. See Harry Marten's card.

FEMALE TALENT can find engagements at Harry Hill's Theatre, this city. See advertisement.

AT THE GLOBE CONCERT HALL, Coldwater, Mich., Prof. Rhinehart and dogs, Emma Bedworth and Lottie and Master Charley Schredell open on Nov. 11. Business reported good. Performers are advertised for.

AT THE VOLKS' THEATRE, Brooklyn, the arrivals Nov. 4 are Annie Hindle, Little Mac, Chas. S. Rogers and Mattie Vickers, and Murphy and Morton. There will be a matinee on election-day. The house was well filled during the past week......At the Olympic the new features are Flora Moore, Harry Montague, Jerry Cohan, the Hennessey Brothers, E. W. Marston, Mathews and Gonzalez, and Jule Keen and Sallie Adams......At the Mozart Garden Theatre the new faces include Ella Newton, Acland Von Boyle and the Russells.

BUSINESS at the Theatre Comique, Detroit, Mich., has been good. On Oct. 28 James J. W. McAndrews, the Springers, and the "Undine" spectacular play. Closing Nov. 2: Dick Rowe, for Chicago; Springers, Indianapolis; Eloise Allen, Cincinnati. The arrivals Nov. 4 are Fred R. Wren, Harry Bryant, Mlle. Olympia, Henri De King, "Punch" Walton, Erba Robeson, Olivia Dumont, and Lucille Allen. ......At the Coliseum an unusually large business has been done. The new people Oct. 28 were Victoria de Grau's Female Minstrels, Maude Palmer, Winsfield and Gregory, Erwin Thomas, Niles and Evans, Clark Gibbs, Prof. Parker and dogs. Departures Nov. 2: Erwin Thomas, Pittsburg; Emma Bedworth, Hamilton; Niles and Evans and Clark Gibbs, Cincinnati; Stuart Sisters, Chicago; Prof. Parker, Grand Rapids. Coming 4: Neil Burgess, Banker and Mills, Little Rosebud, St. Felix Sisters, Chas. O. Seaman, and Oscar Willis. Harry Thompson is better, but not able to appear in public. Manager White met with a severe fall, laming his side, but not incapacitating him for business.

HARRY BUDWORTH, Ethiopian comedian, is the stock star at the Grand Central, Troy, N. Y. The arrivals Oct. 28 were Ida Farren, Wood and Beasley and Favor and Shields. Departures Nov. 2: Wood and Beasley, to Buffalo; Nellie St. John, to Baltimore; Ida Farren, no date. Underlined for 4: Rose and Harry Franklin, Beatrice Vernon, Daisy Remington, Little Nell, Cummings and Hines, Archie and Dan Dimming. Business is especially good on Saturday and Monday evenings, and fair during the week. Every iron industry is active with prospects of full-time Winter's work—a fact of interest to show-folk.

AT THE THEATRE COMIQUE, Richmond, Va., Jessie Howard, an old favorite, and Mr. Kline were the new faces Oct. 28, and proved to be good cards. Business good. Emile and Pauline Ames closed Nov. 2. Harris and Macniece are billed for 4.

AT THE COMIQUE, Toledo, O., business has been good. Closing Nov. 2: St. Felix Sisters, to Detroit; Hattie Hawthorn, Cleveland; Rel Moeab, destination unknown. Opening 4: Leonzo and Ryan, Bertie Re'rie, Carroll Sisters, Johnny Reese, Ada Mortimer, Lulu Furn, Annie Braddon and Grace May.

"YANK" ADAMS is proving himself an uncommonly strong card in his billiard specialty, which he has so systematised that the "set" for it can now be made in about one minute. Elsewhere Harry Miner, at whose theatre he performed last week, testifies unreservedly to the rare attractiveness of his entertainment. This week Mr. Adams is to be at the Volks' Garden, Brooklyn, and thence he goes to W. J. Gilmore's new theatre, Philadelphia. Frank Maguire is his agent.

SMITH AND BYRNE, musical specialties, open at Tony Pastor's Theatre, this city, Nov. 11. They have made a hit at the New National Theatre, Philadelphia, Pa.

"MUSIC" advertises for a lady partner in duets, sketches, etc.

THE TRAPEZE, rings performance, etc., are taught by W. E. Ripley, who advertises.

NEGRO MINSTRELSY.

BARLOW, WILSON, PRIMROSE & WEST'S Minstrels, who are now playing to good business in the Southwest, will shortly visit the East, performing in the principal cities only. They are billed in Galveston, Texas, Nov. 7, 8, 9, Marshall 11, Jefferson 12, Paris 13, Sherman 14, Dennison 15, Parsons, Kas., 16, Emporia 18, Topeka 19, Leavenworth 20, Kansas City 21, 22, Atchison 23.

HAVERLY'S UNITED MASTODON MINSTRELS are billed in Erie, Pa., Nov. 11, Youngstown, O., 12, New Castle, Pa., 13, Oil City 14, Titusville 15, Bradford 16.

HENRY HART'S COLORED MINSTRELS, with a silver-cornet band, show in Connorsville, Ind., Nov. 4, Cambridge City 5, Bluffton 6; then Fort Wayne and West. C. W. Kidder is the manager; Sam Gladstone, business-agent; Edwin P. Hilton, press-agent.

SWEATNAM'S MINSTRELS, Philadelphia, presented the sketches of "Hamlet" and "The Forged Will" as fresh features on Oct. 28, Masters Norrie and Charley in songs-and-dances then making their first appearance with this troupe. Fields and Hanson closed Nov. 2. Johnson and Bruno make their reappearance 4.

BAIRD'S NEW ORLEANS MINSTRELS are to appear in Augusta, Me., Nov. 4, Waterville 5, Skowhegan 6, Bangor 7, Bucksport 8, Belfast 9, Camden 11, Rockland 12. E. C. Glassford joined the party in Plattsburg, N. Y., Oct. 14.

CARNCROSS' MINSTRELS, Philadelphia, attracted a large attendance last week, the chief novelty being E. N. Slocum's new burlesque, entitled "The Bloated Bondholder, or the Attack on the Mint," which was received with hearty laughter, its broad humor finding able exponents in Hughey Dougherty and Matt Wheeler. Harry Kennedy, ventriloquist, joins this troupe 4.

SPRAGUE'S GEORGIA MINSTRELS perform in Rochester, N. Y., Nov. 4, 5, Seneca Falls 6, Oswego 7, Watertown 8, Syracuse 9. They sail for Havana, Cuba, 16, under engagement to the Orrin Bros., and will return Jan. 15, 1879, after which date they can be negotiated with. See advertisement.

MME. RENTZ'S MINSTRELS and Mabel Santley's Burlesque Company attracted large audiences at the Opera-house, Washington, D. C., Oct. 28, 29, 30. Our correspondent says: "For talent, beauty and manner of entertainment, Manager Leavitt's combination is the best of its kind that has yet appeared in this city." Route ahead: Richmond, Va., Nov. 4, 5, Wilmington, N. C., 6, Charleston, S. C., 7, 8, 9, Savannah, Ga., 11, 12, 13, Augusta 14, 15, Macon 16. A. J. Talbot, comedian, and Fred W. Zulig, leader, joined the company recently.

DUPREZ & BENEDICT'S MINSTRELS are to appear in Albany, N. Y., Nov. 7.

HAVERLY'S UNITED MASTODON MINSTRELS played Oct. 30, 31 in the Detroit (Mich.) Opera-house to the largest business ever done there by any minstrel party, every seat in the house being occupied, and the corridors were well filled.

CIRCUSES.

WM. F. AYMAR, whose clowning is one of the features of Barnum's show, where he is also ring-master, is organizing a dramatic pantomime company, with which he will commence a traveling season Dec. 9.

E. B. A.—The first meeting this season of the Equestrian Benevolent Association is to be held at the Sturtevant House Sunday night, Nov. 10. All members are urgently requested to attend, as officers are to be elected, and other important business will come before the Association. For further particulars see card.

WM. H. PORTER, who has been "clowning" it for the past season in South America with Cooper & Bailey's Circus, has returned to Philadelphia.

W. C. COUP'S EQUESCURRICULUM, which is now being exhibited on Broad street, above Arch, Philadelphia, is attracting an excellent attendance. The new features introduced last week were Prof. Goroux's act of equilibrism, and Prof. A. W. Sawyer's solo on the "copophone." A trained giraffe will be exhibited for the first time here Nov. 4.

JOHN H. MURRAY'S CIRCUS closed the season in Astoria, L. I., Nov. 1. E. D. Colvin, who has been running the privileges, has taken up Winter-quarters at the Sturtevant House, this city.

PETE CONKLIN publishes a reply to Johnny Patterson's card, which appeared in last week's CLIPPER.

T. L. FITCH, assistant manager of W. W. Cole's Circus and Menagerie, can be addressed as per card.

QUASHED.—The suit commenced against P. T. Barnum and others by George W. De Haven and others in Pittsburg, Pa., was quashed Oct. 29, the Court deciding that the service was insufficient, Mr. Barnum having made an affidavit that the person upon whom the process was served was not his agent.

ALL PERFORMERS AND PEOPLE engaged for the London Show during its Southern tour are notified to report at Philadelphia, Pa., Nov. 9, as per card.

WM. GORMAN and Frank A. Gardner of the London Show arrived in town Nov. 4.

THE ORRIN BROTHERS & Co.'s Metropolitan Circus Company, Havana, Cuba, is reported as playing to good business. Performers can find engagements by applying as per card.

MISCELLANEOUS.

THE GREAT WESTERN HOTEL, Philadelphia, Pa., is offering special rates to professional people. See card.

SAMUEL H. MILLER is requested to write to his mother, Mrs. Elizabeth Christian, Pottsville, Pa.

HOWORTH'S HIBERNICA showed in Winsted, Ct., Nov. 1, Ansonia 2, 4, and is billed in Naugatuck 5, Seymour, 6, 7, Waterbury 8, 9.

AT THE SOUTHERN HOTEL, corner of Broadway and Third street, this city, professionals can secure rooms and board at special rates. See card.

PROF. DARE, gymnast and rope-walker, is resting at his home, in Wolcott, N. Y.

PROF. TREMAINE'S STEREOPTICON SHOW was exhibited in Lawrence, Kas., one week, beginning Oct. 31; thence to Leavenworth and Atchison, one week each.

HEALEY'S HIBERNIAN MINSTRELS and Mirror of Ireland performed in St. John, N. B., Oct. 28, 29, 30.

A STAGE-CARPENTER, a gas-man, and a property-man are wanted by John Stetson, who advertises.

THE SOUTHERN HOTEL, this city, has received an endorsement from a number of well-known professional people, whose names appear in a card elsewhere.

THE PHILADELPHIA RINK was reopened for roller-skating on Oct. 30, attracting a large attendance......Rev. Henry G. Spaulding's lectures at the Academy of Music on 31, his subject being "How Pompeii was Destroyed."......Dr. J. A. Paxon was elected president of the International Exhibition 31, in the place of Hon. Henry D. Moore, resigned. Jas. E. Murdoch will give Shakespearian readings Nov. 4, 6 and 8.

JAMES T. JUKES advertises his London Ghost Show for sale or to rent.

BAGGAGE is handled at reasonable rates by Cupper's Express, Winchester, Va. See card.

PROF. WM. F. BAKER, magician, performed in Clinton, W. Va., Oct. 28, Jacktown 29, West Alexander, Pa., 30, Washington 31, Cannonsburg Nov. 1, Waynesburg 2.

SIGNOR BOSCO, wizard, is billed in Reed City, Mich., Nov. 5, 6, 7, Evart 8, 9, 11.

EDWARD W. WARREN, formerly proprietor of the panoramas "Pilgrim's Progress" and "Paradise Lost," was found dead in bed at the Foster House, Boston, morning of Oct. 28. He died of heart disease. He retired at his usual time the night previous, and when found was discovered in a sitting position, a book by his side, and the gas burning. He was a native of Lowell, Mass., and a brother of the late William Warren, a well-known panorama manager. His remains were taken there and his funeral, which took place 30, was largely attended, the profession being well-represented. He left a widow and two children. .....Mrs. F. D. Roberts, T. P. Pemberton, and Miss Helen L. Dykes gave readings, and Doctor Hollich, C. M. Brommich, Miss A. S. Dykes and Mrs. Barclay furnished vocal music, at an entertainment given for the amusement of the inmates of the Washingtonian Home 28.......... Readings and vocal music were given in Conservatory Hall 29 by Mrs. W. E. Cushing, Hattie E. Snell, Hattie M. Johnson, and Clara S. Ludlow, with F. B. Peakes as accompanist. A similar entertainment will be given in the same hall 5 by Elmer Pierce, Miss G. H. Plummer and others. The Mechanics' Fair closed its nine weeks' season 2, a profitable business being done throughout......."The Siege of Paris" still draws well, and will continue open for an indefinite time......The microphone and telephone continue at the Old South Church......An entertainment, consisting of readings by Rev. N. H. Chamberlain, songs by Anna A. Clifford, and humorous characterizations by Frank G. Reynolds, with Miss Lizzie R. Markham as accompanist, was given in Union Hall 30......The first of James T. Fields' lectures on British and American poets was given in Hawthorn Hall 30....Miss Louise C. Diebner, formerly connected with the Globe and Boston Theatres, gave a reading at Hawthorn Hall 31.......Pickwick Hall was occupied afternoon of 31 by C. N. Barbour, who gave an interesting reading....Prof. Raymond gave a Shakespearian reading at Pilgrim Hall morning of 2 before the Boston School of Oratory......Jules Levy commences his eighth annual course of French Readings at Wesleyan Hall afternoon of 9......The Williams Lecture Bureau announce a course of six lectures to be given by Luigi Monti at Hawthorn Hall commencing 4, the subject being "The Principal Men of Modern Italy."

THE ENGLE CLOCK is being exhibited at Greenwood Hall, Cincinnati......Worth's American Museum has been opened on Fifth, near Vine.... Noble K. Royce lectures on "Dickens and His Writings" at College Hall Nov. 5, 12......The Cincinnati Zoological Gardens attract large numbers of visitors. The animals are now in Winter-quarters.

"THE RED FLAG," a serio-humorous lecture, and "Almost a Nabob," one of a burlesque-society stamp, are offered for sale by R. W. Wayne, sketch-writer, etc., who advertises.

PROF. ATKINSON and Miss Eva Phillips will give costume readings in Portland, Me., Nov. 14.

THE ST. LOUIS BRANCH of the B. P. O. E. gave a very enjoyable entertainment at their rooms on the afternoon of Oct. 29. Members of the Colville Folly Combination and of Rice's Extravaganza Company were invited, and a couple of hours were spent in the most agreeable manner.

E. MASON JR., lecture, song and sketch-writer, etc., advertises in this issue.

Continued on page 259.

RATES.

SUBSCRIPTION.—Per annum, in advance, $4; six months, $2; three months, $1, including postage to any part of the United States. Foreign postage extra. Single copies 10 cents each. No deduction to clubs or agents.

ADVERTISEMENTS.—Agate type measure, 14 lines to an inch.—Department notices, copied from and credited to other journals, 50 cents per line, the same notice to be inserted ones only. Advertisements under the head of AMUSEMENTS, 15 cents per line; Miscellaneous and Sporting Advertisements, 20 cents per line—for each and every insertion. A deduction of 20 per cent. from these rates will be made for advertisements when paid for three months in advance by the advertiser. Advertising agents are not allowed this or any other deduction further than their regular commission. Cuts and displayed type in advertisements charged at the same rates for space occupied.

OUR TERMS ARE CASH.—Advertisements to be paid for at the time of insertion.

THE CLIPPER is issued every Tuesday morning. The first, fourth, fifth and eighth pages GO TO PRESS ON SATURDAY, and the second, third, sixth and seventh pages on Monday evening. Advertisements intended for the outside pages should reach us not later than noon on Saturday, and all favors should reach us early on Monday to insure their insertion in that week's issue.

ADVERTISEMENTS SENT BY TELEGRAPH must reach here not later than 6 P. M. on Monday.

TO AVOID LOSS, when remitting money by mail, we would advise our patrons to register their letters or procure Post-office orders. Make all orders payable to and address all communications

FRANK QUEEN,
Editor and Proprietor,
P. O. Box 3,860, or CLIPPER BUILDING,
88 and 90 Centre street, New York.

THE CLIPPER is for sale in LONDON, ENGLAND, at the American Exchange, 449 Strand, Charing Cross, W. C.

THE NEW YORK
CLIPPER ALMANAC
For 1879

will be published early in January. The popular features of the preceding editions of THE ALMANAC, such as the RECORD OF FASTEST TIME, THEATRICAL AND SPORTING CHRONOLOGIES, Etc., will be retained in this, and, in response to numerous requests, we shall republish the THEATRICAL AND SPORTING CHRONOLOGIES which appeared in the editions of 1874 and 1875, carefully revised and amplified. It will also contain interesting sketches, poems, etc., with choice illustrations, and a variety of other new matter, which, we confidently expect, will make it more popular with our readers than any Almanac we have yet published, and insure it a very large circulation.

ANOTHER MARKED IMPROVEMENT WILL BE A NEW LITHOGRAPHED COVER OF ARTISTIC DESIGN, AND PRINTED IN COLORS.

ADVERTISEMENTS
FOR THE ALMANAC FOR 1879

will now be received at the following rates:

FOR ONE PAGE, 7¼ BY 4½ INCHES	$40
FOR HALF A PAGE	20
FOR QUARTER OF A PAGE	10
FOR A SPACE OF 25 BY 31 EMS AGATE	5
FOR A SPACE OF 15 LINES AGATE	3
FOR A SPACE OF 10 LINES AGATE	2

Below is a specimen of a ten-line card, so that our readers can judge of the space and style:

THE NEWCOMERS,
FRESH AND BRIGHT,
THE MARVELOUS
Acrobats, Gymnasts and Balancers.
Permanent address care of CLIPPER office.

Please send in copy as early as convenient, and address all communications to
FRANK QUEEN,
Publisher and Proprietor,
P. O. Box 3,860, or 88 and 90 Centre st., N. Y.

THEODORE LOHR,
IMPORTER AND MANUFACTURER OF
MUSICAL INSTRUMENTS AND STRINGS.
STORE AND FACTORY, 228 GRAND STREET.
Violin, Guitar and Banjo Strings of the best quality, 60cts. per set; 15cts. apiece. My Extra Fine Banjo First Strings are the favorite of Professionals. First-class Banjo Heads, 50 and 75cts. Instruction Books for any Instrument, 75cts. Steel Violin Strings, only 40cts. per set. Piano and Harding's 10ct. Music Books, Strings and Banjo Heads sent postpaid to any address on receipt of price. Send money-order for amount ordered. Small sums in postage stamps. 30-13t*

RICHMOND, VA., TO NORFOLK. Special Low rates offered to theatrical companies and others by the steamer Ariel, leaving Richmond, Va., Mondays, Wednesdays and Fridays at 7 A. M., arriving at Norfolk about 4 o'clock P. M.; about two hours ahead of the cars from Richmond. This steamer passes through Butler's Famous Dutch Gap Canal, and in plain view of other important points made far ous during the Civil War. Lower rates guaranteed by this line than by any other to Norfolk. Apply to L. B. TATUM, Supt., 903 Maine street, Richmond, Va. 26-13t*

MILLER'S WINTER GARDEN,
720, 722, 724, 726 Vine street,
PHILADELPHIA.
HARRY MILLER.....Proprietor
W. F. SEYMOUR.....Manager
OPEN THE YEAR AROUND.
Only first-class artists in all branches of the profession need apply. Silence a polite negative. 30-13t

MADAME MICHELS
PREPARES PUPILS FOR THE STAGE AND LECTURE HALL. Amateur performances superintended in town or country. 35 Lafayette place, New York. 30-13t*

ENTERPRISE HOTEL,
INDIANAPOLIS, IND., centrally located, only two squares from Grand Opera-house. Entertaining Theatrical Troupes a specialty. T. B. SPRATT, Manager. 30-3t*

TO GYMNASTS.
C. H. HAWKINS, No. 118 E. 13TH STREET, NEW YORK, maker of Gymnastic Apparatus, Horizontal Bar, steel centre, Leaping Bars of lancewood, and Chest Expanders. Gymnasiums fitted up, etc.
Send stamp for circular. 28-13t*

MORTON HOUSE, ERIE, PA.
Fine accommodations for traveling companies. Agents for circuses and hall-shows, please give me a call before making arrangements elsewhere.
31-13t* JAMES CAMPBELL.

ACTORS' ORDER OF FRIENDSHIP
DRAMATIC BUREAU,
1,324 Chestnut street, Philadelphia, Pa.
For particulars send for circular.
28-tf JERRY TAYLOR, Agent.

"MY PRETTY RED ROSE,"
sung by Wambold. Always encored.....Price 40c.
"Sweet Visions of Childhood," song and chorus.....35c.
"Sleeping Side by Side" (The Blue and Gray).....40c.
"Pretty Little Primrose," song-and-dance. Newcomb, 40c.
"See That My Grave's Kept Green".....40c.
Professionals' Specialties. Orchestra Arrangements.....60c.
Frederick Blume, 561 Broadway, 2 doors above 17th st., N.Y.
22-13t*

MAGIC MANUFACTURER of fine Magical Apparatus for Stage or Parlor; also Ventriloquial Figures, Juggling Tools, etc. Send 15c. for catalogue. THOS. W. YOST, 35 North 9th st., Philadelphia, Pa. 24-13t*

MRS. A. DENIS,
FRENCH BOARDING-HOUSE, 614 WALNUT STREET, ST. LOUIS, MO.
Time of meals arranged to ACCOMMODATE THEATRICAL PATRONAGE. 27-71*

THE MADISON HOUSE, NEW HAVEN, CT. Advance agents can make very low rates, with first-class accommodations. 24-13t*

NOTICE
TO ALL MANAGERS OF THEATRES,
and to all those who thought we could not play
M'LISS.
So great has been the success of the
ORIGINAL PLAY
that the management of the North Broad-street Theatre, Philadelphia, has prolonged our stay another week, giving twenty-one consecutive performances, which proves
THE STRENGTH OF THE PLAY,
the unqualified triumph of
MISS ANNIE PIXLEY
over all competitors in the character of
M'LISS,
and the COMPLETE ORGANIZATION
OF THE DRAMATIC COMPANY,
with
J. E. McDONOUGH.....as.....YUBA BILL
ED. LAMB.....as.....JUDGE BEESWINGER
We provide all managers with
TWO MOUNTAIN DROPS,
Painted by Geo. Hielge;
ALSO THE SET PRISON IN 2D ACT,
saving them $300 in mounting the piece. Having received letters from all managers who held dates for us that they will hold them for no other M'LISS than ours, we thank them, and can safely promise them a much stronger star in M'LISS
than was originally provided.
31-13t J. E. McDONOUGH AND ED. LAMB.

MUSIC HALL,
VOLCANO, WOOD COUNTY, WEST VA.
(Centre of the West Va. Oil Region, B. & O. R. R., 20 miles E of Parkersburg.)
Beautiful New Hall, one story; thoroughly lighted, ventilated and heated; two dressing rooms; large stage; scenery; capacity, 500. Address THE VOLCANO HALL CO., Volcano, Wood County. 25-13t*

WILLINGHAM HALL,
CLINTON, IOWA.
A rapidly growing city, on river, in the midst of an inhabitable area. This building is new and situated in the CENTRE OF THE BUSINESS PORTION OF THE CITY. Has a seating capacity of 800, large stage, good Scenery, and is perfectly adapted for Concerts and Minstrel Troupes. Address H. H. WILLINGHAM,
C. J. DANIELS, Agent. 25-13t*

FRONT STREET THEATRE,
BALTIMORE, MD.
GEORGE NACHMAN.....Sole Lessee and Manager
CHARLEY BURNHAM.....Business Manager
Open dates for only first-class Combinations, Sensational and Specialty Artists. Character and negative, and write later. 25-13t

ST. JAMES' HALL,
LIVERPOOL, ENGLAND.
SAM. HAGUE, Sole Proprietor. SAM. HAGUE, JESSE WILLIAMS and J. W. ALLINSON, Lessees.
Vaudeville and novelty season, commencing Aug. 26, 1878. Male and female specialty artists of recognized ability can always find an opening by addressing the management. 28-13t

MAGICAL MANUFACTORY.
A Variety of Illusions, Ventriloquial and French and Lady Figures always on hand. Magicians' four tricks, $2; also a large lot of surplus Magic and Electrical Goods at giving-away prices. Our Improved Fire-Cracker now ready. Price 50 cents. Agents wanted in every town. Liberal inducements. Send for price-lists, or inclose 10c. for illustrated 96-page catalogue. Address W. J. JUDD, 131 Henry st., New York. 32-2t

SCENERY FOR SALE—$85.
Drop-curtain (Landscape), size 11x16ft.; five scenes, borders, wings, etc., all new. F. LOWELL & CO.,
32-2t* Scenic Artists, Bloomington, Ill.

ARCADE GARDEN AND THEATRE,
OPPOSITE CITY HALL, JERSEY CITY.
Now beautifully fitted up for the first time. To let on shares, terms or otherwise. 33-2t*

JERSEY CITY
OPERA-HOUSE.
NEWLY FITTED AND DECORATED.
FIRST-CLASS STARS AND COMBINATIONS.
EITHER RENT OR SHARE, MAY APPLY TO
W. H. BUDLONG,
Manager and Proprietor.
33-2t* Manager and Proprietor.

GEO. C. DOBSON, DEALER IN FINE BANJOS AND GUITARS; also STRINGS and BOOKS for learning by note or simple method. ESTABLISHED IN 1845. 100 TESTIMONIALS from the press and professional pupils. An illustrated pamphlet and price-list sent on receipt of one stamp. If you wish a reply, send stamp.
GEO. C. DOBSON,
Address Washington street, Boston, Mass.
33 1f

SHANNON, MILLER & CRANE,
No. 46 MAIDEN LANE, NEW YORK,
IMPORTERS AND MANUFACTURERS OF THEATRICAL GOODS,
Military, Society, Circus and Regalia Ornaments, Gold, Silver and Tinsel Trimmings, Laces, Fringes, Tassels, Stars, Spangles,
THEATRICAL, EQUESTRIAN AND GYMNASIUM HOSIERY, WOVEN ROWING AND FOOTBALL SUITS, ETC.

Flags, Banners; Clown, Demon, Bear, Monkey, Frog, and other Suits; Paddings and Symmetries; Theatrical Jewelry, Papier-mache Heads and Figures to order; Combat Swords; Wigs and Beards; Gilt, Plated and Tinsel Fringes; Laces, Gimps, Braids, Cords, Stars, Tassels, Brocades, Embroideries, etc.—every variety; Cotton and Satin Dominos, and Wire Masks; Foil Paper and Copper Foil; Armor, Helmets, etc.; Indian Moccasins, Sandals, etc.; Satin Opera Slippers and Theatrical Boots; Gold and Silver Leather; Real Skeletons and Imitation of Papier mache; Fencing Materials; Worsted and Silk Fringes, Tassels, etc.; Banner Silk and Bunting; Spears, Eagles, etc.; Every Pattern of Hat to order; Horse Plumes; Costume-plates and Clogs. Goods sent C. O. D. Send for Circular. 30-26t*

TO STARS,
MANAGERS AND AGENTS CONTEMPLATING VISITING THE AUSTRALIAN COLONIES, DON'T FAIL TO CALL UPON
CHARLWOOD & SON,
THE LARGEST THEATRICAL AND SHOW PRINTERS IN THE SOUTHERN HEMISPHERE.
Having recently removed to more central and larger quarters,
BOURKE STREET, EAST,
opposite Theatre Royal and adjoining the Opera-house and Academy of Music.
MELBOURNE, VICTORIA,
are prepared to furnish, with promptness and dispatch, every description of Theatrical, Circus and Minstrel Printing, guaranteeing satisfaction.
A LARGE STOCK OF PICTORIAL WORK, IN GREAT VARIETIES, BOTH AMERICAN AND ENGLISH, ALWAYS ON HAND.
The largest Streamer Letters in use in the Colony printed on their new press. Files of THE CLIPPER kept for convenience of their customers. All communications promptly attended to.
References: All the theatres and prominent combinations and stars ever in Melbourne. 31-13t-eow

NEW MECHANICS' HALL, LONDON, ONT.—One of the most elegantly appointed theatres in Canada West. Grand opera, drama or spectacle on a large scale can be given with proper effect. Is centrally located, and the auditorium will seat 1,000 persons. London has a population of 25,000. Will play first-class combinations on sharing terms or rent. Address
HOWARD CLIFTON, Manager,
London, Ont.
N. B.—Will play good combinations a circuit. 31-8t*

POPULAR SONGS
FOR FIR-T PART
SENT POSTPAID TO PROFESSIONALS AT 10 CTS. EACH.
"DRIFTING WITH THE TIDE," song and chorus, by Will L. Thompson, price.....40c.
GATHERING SHELLS BY THE SEA-SHORE, song and chorus, by Will L. Thomson.....40c.
HOMELESS AND ALONE TO-NIGHT, song and chorus, by Will L. Thompson.....40c.
CAST ONE LITTLE THOUGHT FOR ME, song and chorus, by Will L. Thompson.....40c.
THE POOR OLD TRAMP, song and chorus, by Will L. Thompson.....40c.
MY HOME ON THE OLD OHIO, song and chorus, by Will L. Thompson.....35c.
BREAK THE NEWS GENTLY TO MOTHER, song and chorus, by Will L. Thompson.....40c.
COME WHERE THE LILIES BLOOM, beautiful quartet by Will L. Thompson.....60c.
SAY YOUR PRAYERS AND GO TO SLEEP, song and chorus, by John T. Rutledge.....40c.
I'M GOING BACK TO ALABAM' TO DIE, character song and chorus, by John T. Rutledge.....40c.
REMEMBER THE OLD FOLKS AT HOME, song and chorus, by John T. Rutledge.....40c.
The above beautiful songs are now "all the go." We will agree to mail any of them to professionals on receipt of 10 cents per copy, or the whole lot ($4.55 worth) for $1. We pay postage. W. L. THOMPSON & CO.,
33-2t Music Publishers, East Liverpool, O.

BRANT'S HALL,
HARRISBURG, PA.,
for rent for variety business by the month or season.
Address
33-8t JNO. H. BRANT, Proprietor.

LEGITIMATE MUSIC
FOR THE BANJO,
Arranged by S. S. STEWART, the
ARTISTIC BANJOIST AND TEACHER,
833 RACE STREET, PHILADELPHIA, PA.
Now ready, "O DOLCE CONCENTO"
(Away with Melancholy), with three brilliant variations and beautiful tremelo movement. A beautiful and showy solo. Neatly copied and all positions marked. Price, 75 cents; postage paid. No 10-cent, brainless, simple-method tunes manufactured at this establishment. If you want good music or a banjo that is worth possessing,
MAKE A NOTE OF THIS. 33-1t*

E. B. A.
The Equestrian Benevolent Association will hold its first meeting of the year on Sunday evening, Nov. 10, at the Sturtevant House, Broadway, New York. Members failing to forward their dues will be considered no longer in good standing. All who can possibly attend will please do so, for the purpose of electing officers and other business.
33-1t JAMES COOKE, President.

SOUTHERN HOTEL,
EUROPEAN AND AMERICAN PLAN,
CORNER BROADWAY AND THIRD STREET,
NEW YORK.
SPECIAL RATES TO THE PROFESSION.
European, 50c., 75c., and upwards. American, $2 per day. Weekly rates for rooms or board, and room very reasonable. J. A. SAMPLE, Proprietor. 33-1f

A LADY
WISHES A LADY-PARTNER IN THE SONG-AND-DANCE BUSINESS. Can write her own songs.
33-1t* Address BRANDON, care of CLIPPER Office.

BOGAN'S
BANJO MANUAL, containing 53 tunes, with directions for practice, enabling any person to play at sight; price, $2. DANCING WITHOUT A MASTER, comprising Jig, Clog, Song-and-dance, and Irish Jig; price, 50c. Send stamp for price-list of Professional Banjos.
33-1t* J. J. BOGAN, 100 E. Houston street, N. Y.

TREMENDOUS SUCCESS.
The Great, the Only, the Original
CRIMALDI
THE BEST TRICK CLOWN IN AMERICA,
NOW PERFORMING WITH
TONY DENIER'S
"Humpty Dumpty" Pantomime Troupe and his standard Company, Orchestra and Brass Band.
THE LARGEST AND BEST PANTOMIME ORGANIZATION IN THE COUNTRY.
DON'T BE DECEIVED BY IMITATORS.
Permanent address, NATIONAL PRINTING CO.,
27-13t* Chicago, Ill.

MADAME DE MINVILLE,
FRENCH, ITALIAN and ENGLISH
OPERATIC VOCALIST.
I am now prepared to arrange dates for the above talented artist. This lady has
NO SUPERIOR ON THE AMERICAN STAGE.
Address all communications to
33-1t* H. MARIX MARKHAM,
Canada Hotel, Montreal, P. Q.

GAIETY THEATRE,
BOSTON, MASS.
545 WASHINGTON STREET 545
(Next door to the Boston Theatre).
J. WENTWORTH, Lessee and Manager.
EVERYTHING NEW AND FIRST-CLASS.
Managers and agents of first-class organizations treated liberally upon sharing terms. For open dates, etc., apply to GEO. H. TYLER,
33-tf Business-manager and Treasurer.

THE ONLY ORIGINAL
PARKER SISTERS
GEORGIE AND LIZZIE,
SONG-AND-DANCE ARTISTS.
N. B.—We do not publish our cards to harm or injure anyone, but only to maintain our name and REPUTATION as the Only and Original Parker Sisters, which we leave to the decision of Managers 33-1t*

WM. F. AYMAR,
AMERICA'S OWN PANTOMIMIST,
TRICK AND TUMBLING CLOWN.
First open date, with his superior Dramatic, Pantomimic and Specialty Company, Dec. 9, 1878, with the following repertory: FORTUNES OF FLORA, MOUNTAIN DEMON, MAGIC WISHING-CAP, ETC., with many others (new).
All communications to be addressed to WM. F. AYMAR, 213 East Twenty-third street, New York City. 33-1t

J. F. FARRELL,
SOLO SLIDE-TROMBONIST.
33 1t* WITH OAKES BROTHERS' CONCERT COMPANY.

MISS CLARA STANLEY
SERIO-COMIC AND SONG-AND-DANCE LADY, now in her ninth week at the Centennial Theatre, Fort Worth, Texas. All letters addressed as above. 33-1t*

WANTED
A COMPETENT STAGE-CARPENTER,
AN EXPERIENCED GAS-ENGINEER,
AND A
FIRST-CLASS PROPERTY-MAN.
All must come well recommended, to take a position in a first class theatre. State lowest salary on first application.
Apply to JOHN STETSON,
33-1t Boston Job Print, Alden street, Boston.

THE NEW ORLEANS, LA.,
OPERA HOUSE
IS FOR RENT. IT HAS BEEN THOROUGHLY REPAIRED AND RENOVATED THIS SUMMER. FOR PARTICULARS APPLY TO F. POURCHY, LOCKBOX 730, NEW ORLEANS, LA. 33-4t

Leonti and Allyn,
DOUBLE FLYING AND SINGLE BLINDFOLDED
TRAPEZE ARTISTS.
ALSO,
PERCH AND SLACK-WIRE,
with Juggling and Plate-spinning. 28-13t*

PLAYS, PANTOMIMES, Tableaux, Speeches Burlesques, Colored Fire, Tableau Curtains, Burnt Cork, Mustaches, etc. For HALF HOUR CO (Illustrated catalogue sent on receipt of stamp). Address your address to No. 9 Beekman st., New York. 31-13t

UNION HALL,
GOUVERNEUR, N. Y.
Just completed. Fine scenery and dressing-rooms, new scenery, and lighted with gas. Seating capacity, 800. Rent moderate. Address UNION HALL CO. 9-26t*

BLOOMS'
GREAT AMERICAN THEATRICAL SUPPLY
338 and 340 BOWERY, NEW YORK.
CATALOGUES, PRICE-LISTS, SAMPLES AND ESTIMATES FOR COSTUMES SENT ON APPLICATION FREE OF CHARGE.
Have opened full lines of Fall shades of SATINS, SILKS, VELVETS, BROCADES, BROCATELLES, GOLD AND SILVER LACES, FRINGES AND TRIMMINGS of every description, LOWEST PRICE IN THE COUNTRY.

RARE FRENCH JEWELRY A SPECIALTY
Elegant styles of French, English and German Hosiery in Silk, Lisle Thread, Worsted and Cotton, latest importation and of our own manufacture. Combination of colors, shapes and styles are calculated to meet with general favor, and cannot fail to give thorough satisfaction.

ENGLISH COTTON TIGHTS AND SHIRTS, $1.35 each
SILK TIGHTS, ALL SHADES AND SIZES, AT $10,
not excelled even by those selling elsewhere at much higher rates.

ALL KINDS OF PADS MADE TO ORDER IN THE MOST SCIENTIFIC MANNER.

DRESSES AND COSTUMES, antique and modern, of every description, made on the premises, after latest Parisian models, at most reasonable terms.

ELEGANT LACE OVERDRESSES, POLONAISES, DRAPERIES etc., just received, high novelties.

Please send deposit on all orders by mail. Punctual attention paid to all orders in the smallest details.
28-26t* BLOOMS', 338 and 340 BOWERY.

BEST IN THE WORLD.
BARLOW, WILSON, PRIMROSE & WEST'S
MINSTRELS.
THE BEST COMEDIANS,
THE BEST END-MEN,
THE BEST SONG-AND-DANCE ARTISTS
THE BEST CLOG DANCERS,
THE BEST QUARTET,
THE BEST SOLO-VIOLINIST,
THE BEST ORCHESTRA,
THE BEST BRASS BAND.
THIS GREAT MINSTREL COMPANY WILL SHORTLY VISIT THE EAST—PRINCIPAL CITIES ONLY.
BARLOW, WILSON, PRIMROSE & WEST - - - Proprietors
33-1t J. H. LAINE, Business-manager.

TO MANAGERS OF NOVELTY AND VARIETY THEATRES.
ASTOUNDING HIT
OF
"LITTLE SWEETIE"
CORINNE,
THE WONDERFUL CHILD-ARTIST, ONLY FOUR AND ONE-HALF YEARS OLD,
At the THEATRE COMIQUE, Washington, and NEW CENTRAL, Baltimore.
I take pleasure in recommending to managers and others Little Corinne as a child of extraordinary talents, possessing a voice of great power and sweetness, and is a good and attractive card. (Signed) AD KERNAN,
New Central Theatre, Baltimore, Md.
LITTLE CORINNE, the child-artist, is, in my judgment, the finest and most versatile child now on the novelty stage, and has made a most decided hit at our theatre—in fact, quite a sensation. (Signed) JAKE BUDD,
Manager Theatre Comique, Washington, D. C.
In conjunction with JENNIE KIMBALL, Vocalist and Comedian, either for SPECIALTIES, SKETCHES and FARCES, or to produce VARIETY PIECES and BURLESQUE. Permanent address,
33-1t 859 WASHINGTON STREET, BOSTON, MASS.

INTERNATIONAL COMIQUE,
804, 806 and 808 SANSOM STREET,
PHILADELPHIA,
OPENS NOV. 18 FOR THE WINTER SEASON.
ARTISTS OF FIRST-CLASS ABILITY
ONLY WILL RECEIVE ATTENTION.
Address THOS. F. HUGHES, Manager.
McCOLGAN & HUGHES, Proprietors.
33-1t R. FITZGERALD, Dramatic Agent, is my only New York Agent.

ROLLIN HOWARD'S
Opera-bouffe and Burlesque Combination
OPEN THEIR SEASON
AT
Metropolitan Theatre, Newark, N. J.,
MONDAY EVENING, NOV. 18.
Managers having open dates, address until Nov. 10 J. M. BURKE, Business-manager,
31-tf 32 NORTH PEARL ST., ALBANY, N. Y.

IRVIN T. BUSH AND CHAS. AND JENNIE REESE,
HAVING FORMED A PARTNERSHIP, WILL IN FUTURE BE KNOWN AS
THE SPECIALTY TRIO.
They have original sketches, written expressly for them, a list of which will appear in future. In connection with their sketches, they are prepared to appear in the following specialties:
MISS JENNIE REESE,
the Phenomenal Vocalist, who sings with apparent ease to high G.
CHARLES REESE, in Dutch-girl Specialties and Character-changes.
IRWIN T. BUSH, the Refined Motto-vocalist.
Engaged for the present season with OAKES BROS.' CONCERT CO. Address
THE SPECIALTY TRIO, care of CLIPPER office.
P. S.—Mr. Bush would state that he was not with Harry Robinson's Minstrels when it collapsed at Omaha, as he left the company in July. 33-1t*

LOOK OUT FOR US.
THOS. B. McINTYRE and MANNING JOHNNY
AS THE
COUNTY ANTRIM TWINS,
IN DIALECT SKETCHES AND SONGS-AND-DANCES.
Managers and others, please address as above to Everett House, St. Louis, Mo. 33-1t*

WEEK'S RECEIPTS, $5,681.75.
ELISA WEATHERSBY'S FROLIQUES
AND
N. C. GOODWIN JR.
HAVE JUST CLOSED A SUCCESSFUL ENGAGEMENT AT
PIKE'S OPERA-HOUSE, CINCINNATI.
The aggregate receipts week ending Oct. 26 amounting to $5,681 75. The company will return to Pike's in March or April. ROUTE: Louisville Oct. 28, St. Louis Nov. 4. Each one week. 33-1t

FOX'S
AMERICAN THEATRE, CHESTNUT ST., PHILADELPHIA
JOHN C. CURRAN, Business-manager.
OPEN DATES FOR GOOD STARS, DRAMATIC OR SPECIALTY. 32-tf

COMING EAST,
DICK ROWE,
KING OF ALL CONTORTIONISTS,
Theatre Comique, Detroit, Oct. 21, two weeks; Academy of Music, Chicago, Nov. 11, two weeks.
Managers will please address care of CLIPPER Office. 31-3t*

THE SHOW DIED, BUT WE SURVIVED.
WELBY AND PEARL
SPECIALTY PERFORMERS,
THE PAST EIGHTEEN MONTHS WITH HARRY ROBINSON'S MINSTRELS, are now ready to negotiate with FIRST-CLASS managers of Variety Theatres or Traveling Combinations. Open at Academy of Music, Chicago, Nov. 11, 107 one week; Grand Central Theatre, Galveston, Texas, Nov. 24, for eight weeks. Address as per route. 33-1t*

THE LINGARDS AND CO.
EIGHTEENTH WEEK OF THE PRESENT SEASON.
(Commenced in the Park Theatre, New York, May 27.)
Grand success, and well-filled houses everywhere. Three new comedies, "THE PRINCE'S RECEPTION," "LES POURCHAMBAULT," "JU JUBES," AND LINGARD SKETCHES. Time filled till Feb 15, 1879. Address 126 East Thirty-seventh street, New York. 27-13t*

L. B. LENT JR., GENERAL CONTRACTING and Advance Agent for Circus, Combination or Star, at liberty. Address LIBBY HOUSE, Twenty-seventh street and Fourth avenue, New York. 31-tf

CATALOGUE AND PRICE-list of Plays, Wigs, Beards, Colored Fires, Cork, etc., mailed free. JAS. F. CROSSEN, 8 Lafayette place, N. Y. 25-13t*

UNION TEMPERANCE HALL, CHICOPEE FALLS, MASS.—This hall has recently been fitted up with a new stage and elegant scenery—the only hall in the place with scenery, and is the best adapted for exhibitions and concerts. It is well lighted with gas. Seating capacity is 250. First-class Artists, Novelties, and the best of Traveling Combinations are respectfully invited to apply for terms. Address WM. P. McFARLAND,
28-1t*-eow Chicopee Falls, Mass.

LET IT BE KNOWN FAR AND WIDE THAT
THE GREAT REVIVALIST,
J. H. HAVERLY,
WITH FORTY FAMOUS MINSTREL STARS, HAS ACHIEVED THE GREATEST TRIUMPH EVER KNOWN IN THE AMUSEMENT WORLD WITH
HAVERLY'S GREAT UNITED MASTODON MINSTRELS.
40 PERFORMERS. 40
J. H. HAVERLY - - - - - Proprietor | WM. FOOTE - - - - - - - - - Manager

AN OVATION FROM THE ELITE of every city visited. The Public perceive the pre-eminent superiority, and acknowledge allegiance by attendance en masse. THE PUBLIC PRESS prolific in praise and unanimous in approval. DETROIT DAZZLED, DAY DELIGHTED, and declares THE UNITED MASTODON MINSTRELS THE BEST ON EARTH.

FROM THE DETROIT POST AND TRIBUNE.—Detroit Opera-house—An auditorium packed to suffocation from top to bottom was the gladdening sight which met the managerial gaze when the curtain went up on the first-part of Haverly's stupendous minstrel show last evening. It is safe to say that those present never got so much burst-core entertainment for the money, and are not likely to again after to-night. By comparison with this mammoth organization the ordinary minstrel compafy is dwarfed into utter insignificance. With Manager Jack Haverly it is always the best or nothing. Just at present he is giving us the best of the kind which ingenuity and enterprise can secure. Instead of a dozen people, in suits of solemn black, ranged in semi-circle for a "first-part," Haverly introduces three rows of instrumentalists, singers and comedians, seated upon raised tiers, the grouping being novel and effective. The solo and chorus singing is very fine, the orchestration brilliant, and the comicalities and jokes of the eight end-men uncommonly fresh. The olio is long and replete with novelties, the most striking being a clog tournament and plantation song-and-dance act, in each of which there are twelve participants. Their dancing is characterized by admirable unity of movement. Both acts were received with hilarious and enthusiastic approval.

FROM THE DETROIT NEWS.—The Detroit Opera-house was filled in all its parts last evening, and so much jollity could scarce have been anticipated by any patron on starting for the show. Haverly has eclipsed every former effort in the minstrel line in the presentation of his "United Mastodon" performance. When the curtain was raised 40 burnt-cork artists, arranged on the stage a la Theodore Thomas' orchestra, were seen, and the "first-part" they gave was filled with good singing, good music, and side-splitting talk between the eight end-men and the interlocutor, Billy Rice and Pete Mack doing the leading fun-provoking. After over an hour of this the olio performance began, and was far in advance of anything of the kind heretofore presented in Detroit. The clog tournament and plantation song-and-dance, each participated in by 12 performers, were rapturously applauded; indeed, the entire performance was altogether extra good.

FROM THE DETROIT FREE PRESS.—Detroit Opera-house.—Haverly's Minstrels, the largest and in all respects the most remarkable organization of that kind in the United States, opened at the Detroit Opera-house last night to a rousing audience. The entertainment is fresh, racy and animated to a degree rarely seen, a fact to which the audience bore testimony in shrieks of laughter and encores "too numerous to mention." The first-part witticisms have the distinguishing merit of newness, and the olio is simply irresistible. Among the leading features of the latter are the clog tournament, introducing twelve dancers, an equal number in a unique song and dance, and a comic act entitled "Let Him Go." The California Quartet were received with great enthusiasm, and the operatic burlesque "The Charming Kellogg" kept the house in a tumult of laughter every moment of its progress.

FROM THE DETROIT TELEGRAPH.—People seem to have remembered that in the past all the entertainments given in this city under the management of Mr. J. H. Haverly have been first-class, and that is doubtless one reason why the Detroit Opera-house contained so large an audience last evening on the occasion of the first appearance of Haverly's mammoth minstrel company. The performance was exactly what it was advertised to be. There were forty performers who, in the first-part, were seated upon successive raised steps reaching to the back of the stage. In front sat the vocalists and the eight end men, the instrumentalists occupying the rear seats. The first-part was made excellent by the singing of such vocalists as Dixon, Napier, Roe and French, and irresistibly funny by the jokes and witticisms of Billy Rice, Peter Mack and their assistants on either end. Everything was fresh, bright and attractive, the olio being especially noticeable for the introduction of a statue-clog, in which twelve dancers participated. Later in the evening the mammoth song-and-dance team made its appearance and completely captured the audience. Quite a number of encores were given. Besides this, there were in the olio Adams and Lee, two very clever performers upon a dozen or more instruments; Billy Rice, with a very funny discourse upon the silver question; quartet-singing by the four Californians mentioned above; and two very funny farces. The performances lasted nearly three hours, and probably no one in the audience ever enjoyed so much negro minstrelsy for the money as they did last night.

Coming to all Principal Cities, Entire and Intact. 40 Performers 40. In Parade 40. Count the Register. Count the Procession. Count the First-part. The Only Company in the World necessitating the constant use of SPECIAL RAILROAD TRAIN. $600 paid the L. S. and M. S. R. R. for 4 runs. 32-1t

SAMPSON OPERA-HOUSE
RONDOUT, N. Y.
This popular place of amusement is now open for the season of 1878 and '79, and can be rented on reasonable terms. For further particulars apply to
PHIL. SAMPSON,
27-13t* PROPRIETOR.

STANDARD THEATRE
(LATE EMERSON'S OPERA-HOUSE),
SAN FRANCISCO.
M. A. KENNEDY.....Lessee and Manager
REFURNISHED AND REDECORATED THROUGHOUT.
STARS, COMBINATIONS, OPERA-BOUFFE, BURLESQUE,
and other FIRST-CLASS ATTRACTIONS desirous of visiting the Pacific Slope liberally treated with. Apply to
COL. T. ALLSTON BROWN.
31-4t 140½ West Fifteenth st., New York.

BANJO. RICKETT'S BANJOS CAN ONLY BE had of the manufacturer,
JOS. RICKETT,
30-5t* 2,438 North Fifth street, Philadelphia, Pa.

MAGIC LANTERNS
and Stereopticons, all prices. Views illustrating every subject for public exhibitions, etc. A profitable business for a man with small capital. Also lanterns for home amusement. 74-page catalogue free. McALLISTER, M'fg Optician, 49 Nassau street, N. Y. 29-10t*

BANJO GUITAR AND VIOLIN MANUFACTURER. Strings of the best quality, 10c. each. Banjo, Guitar and Violin Books free. Cut this out; send it with your address and one-cent stamp for Book. J. MAGEZ, 664 W. Baltimore street, Baltimore, Md. 33-1t*

MME. HELENA
MODJESKA'S
TIME ALL FILLED.
H. J. SARGENT, Manager
33-1t Permanent address, 663 BROADWAY, NEW YORK.

McCormick Music Hall,
CHICAGO, ILL.
The grandest and most perfect Music Hall in the world.—HENRY WEINIAWSKI.
This Hall is centrally located; street-cars pass the doors. Seating capacity, two thousand. And is now open for the season. For terms and particulars address
R. S. & W. G. McCORMICK, Managers,
25-12t Room 3, McCormick Music Hall.

THEATRICAL GOODS
WE HAVE A COMPLETE ASSORTMENT OF
SILK, WORSTED AND COTTON TIGHTS, Etc.,
Wigs, Leg-pads, Dancing-clogs, Song-and-dance Shoes, Tableau Lights, Colored Fire, Etc., Etc.

BOXING GLOVES.
A complete assortment, and of the best workmanship, from $2.50 to $7 per set. Send for illustrated price list of Theatrical and Sporting Goods.
Address A. G. SPALDING & BRO.,
27-tf 118 Randolph street, Chicago, Ill.

RED OR BLUE CLOGS, $3.50; 15-inch Song-and-dance Shoes, $7; Dutch Clogs, $1; Fright Wigs, $6; Burnt Cork, per box, 50c.; False Moustaches, 50c.; Rosewood Bones, 75c.; Tambo, $2; Best Banjo Triangle, $1; Mouth Organs, 75c.; Fire-eating Preparation, per box, 50c. Negro Wigs, per doz., $12; Flaxs, 20c. Jig, Clog, and Breakdown Dancing Made Easy, 50c. End-men Wigs, $2 each. Send stamp for Prices of Amusement Goods. Remit by P. O. order or registered letter to
C. T. DE WITT,
1-tf ED. JAMES, Clipper Building, 88 and 90 Centre street, New York.

OWENS' ACADEMY OF MUSIC
CHARLESTON, S. C.
All business communications should be addressed to
29-tf J. M. BARRON, Business-manager, Charleston, S. C.

ACADEMY OF MUSIC,
Reduction! Reduction!
BEST LOCATION IN PROVIDENCE, R. I.
Rent of this theatre, with its set of scenery and attaches, thirty dollars per evening. [31-13t*] GEO. H. SLADE.

GREAT SUCCESS
IN BOTH
ENGLAND AND AMERICA
has attended the performances of the
RICHMOND SISTERS
(JOSIE AND LULU),
TH